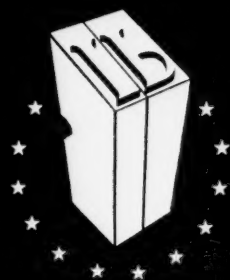


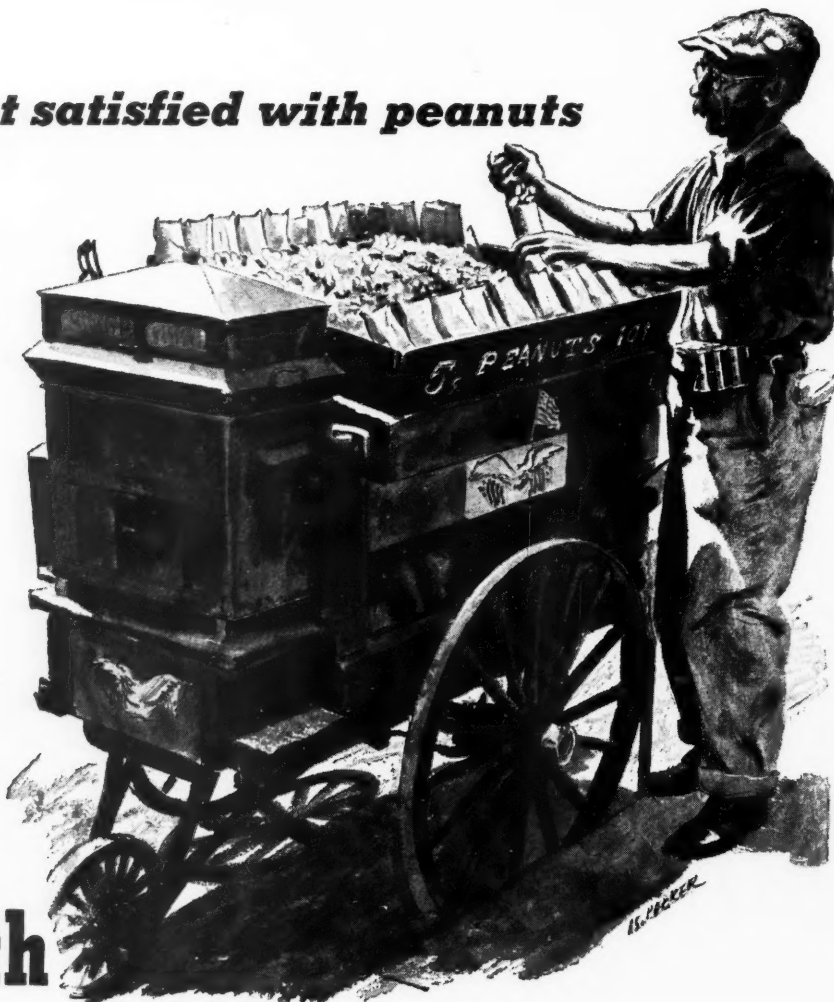
OCTOBER • 1946

# The Inland Printer



R v. 118 Oct. 1946 - Mar. 1947

**\* If you're not satisfied with peanuts**



# Expand with *Champion* Paper!

Champion papers are printers' papers. For fifty years this Company has been anticipating the growing needs of printing, advertising and packaging, and lending a hand in raising the business of many a printer and his customers from small time to big volume. Advancing from the mere coating of paper to an integrated operation involving the whole papermaking job, Champion today provides growing businesses with coated and uncoated for letterpress and off-set, business papers, envelope, cover, high finish package wrap, papeterie and specials. If you're not satisfied with your present stand, try the proved method of expanding it with Champion paper.

THE *Champion Paper* AND FIBRE COMPANY... HAMILTON, OHIO



Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeterie . . . 2,000,000 pounds a day  
MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

District Sales Offices

NEW YORK • CHICAGO • PHILADELPHIA • DETROIT • ST. LOUIS • CINCINNATI • ATLANTA • SAN FRANCISCO

Ref.



The Ludlow system of all-slug composition affords the most direct way of producing display and miscellaneous composition. It is truly "straightline production"—from copy to hot metal to form—eliminating type manufacture or purchase, laying of cases, picking sorts or the distribution of dead forms. With the Ludlow, all work is concentrated within a compact area to avoid many extra steps and extra handling. Ludlow all-slug composition is easy to make up and lock up. The solid slug forms with their sharp, clean-cut printing surfaces save makeready and cut press running time to the minimum.

# LUDLOW

Typograph Company . . . 2032 Clybourn Avenue, Chicago 14

Ludlow mechanism is simple, and its operation requires no experts. Any competent compositor can easily and quickly learn to produce composition of high quality for most requirements. Besides these operating advantages, Ludlow users also profit from a large selection of popular and distinctive typefaces—many of exclusive design—including sturdy italics and scripts. The growing number of printing and publishing plants where Ludlow installations have resulted in profitable composing room operation warrants serious investigation as to its possibilities in your own plant. Write today.

**Think of the sweet  
BUY and BUY!**

When the shortage is over  
and the buyer is again cock  
of the walk, will he come  
to you for profitable  
printing on high quality  
cotton fibre Ledger, Bond  
and Index Papers? \*

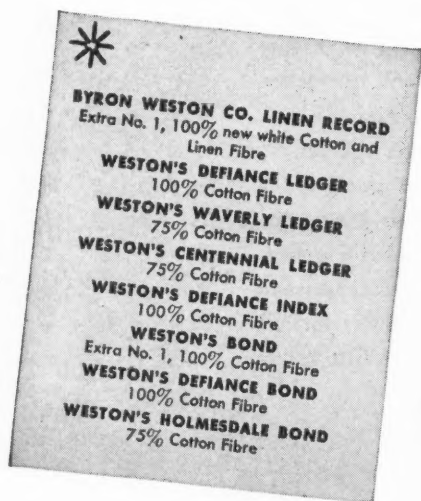


Forms, letterheads and printed pieces on cotton fibre content paper is a source of steady, profitable, easy-to-sell business . . . *nice* business! It's the kind of business most printers are equipped to handle with little or no costly service and few headache problems.

Plan now to increase your share of this desirable business. By recommending high quality WESTON cotton fibre papers for "records worth keeping" and for impressive letterheads and printed pieces you will be building a select clientele of loyal, dependable, satisfied, *quality-wise* customers against the time when competition is keener.

**BYRON WESTON COMPANY • DALTON, MASS.**

*Makers of Papers for Business Records*



# Weston Papers

During wartime stringencies, the advertisement below appeared — is now confirmed by such typical facts as these:—

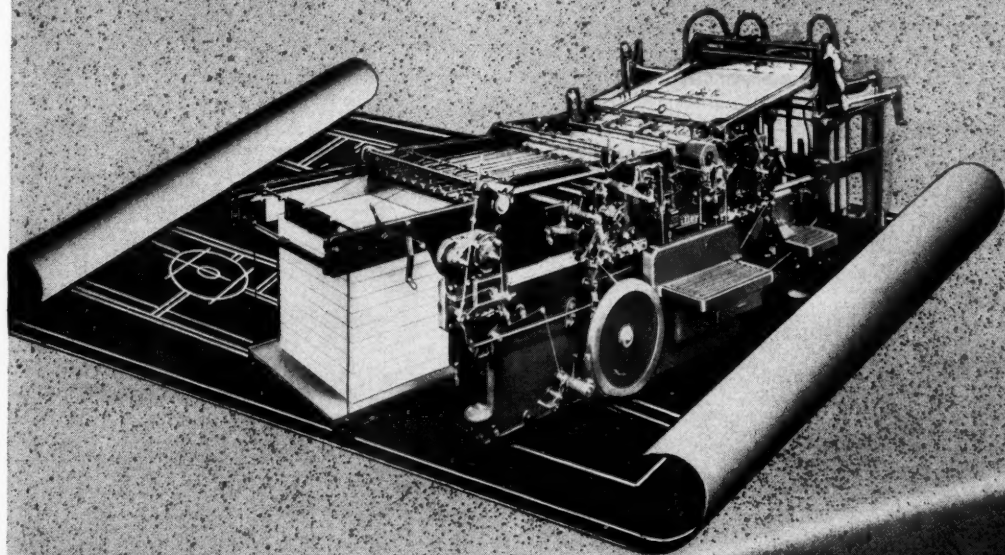
Total repair parts and supplies costs for Miller equipment during the war averaged only 1/450, really less than 1/4 of 1%, of the value of all Miller equipment sold before the war.

A Miller user writes "Fully 95% of our great volume of war work which won a special Navy commendation award, was produced on two Miller Simplexes."

69% of orders now being received for Miller Automatics are from well-known Miller users.

## Firm Foundation for the Future

There is no guesswork  
in postwar planning based on  
machinery of proven efficiency.



# Miller





# CHIEFS

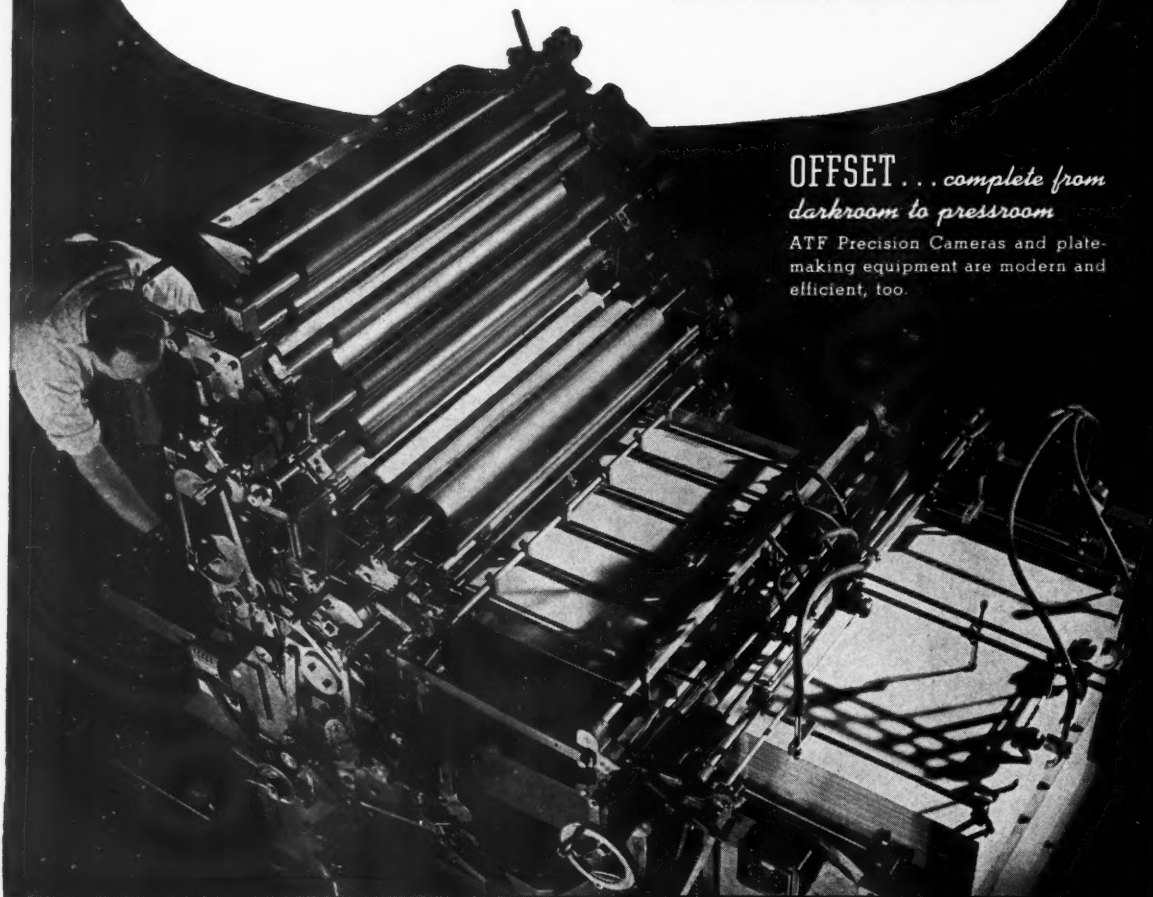
## ***Job-offset presses***

**B**UILT to handle a wide range of run-of-hook work simply, speedily, at a profit, the ATF Chiefs are every-day presses around the busy commercial shop. ATF Chiefs come in three most useful sizes: 14x20, 17x22, and 22x29. Ask your ATF Salesman, or write for commercial samples of actual runs that show what the Chiefs can do for you.

*Insure the future of your business through active participation in the industry's cooperative research and educational programs—join the Lithographic Technical Foundation.*

**OFFSET . . . complete from  
darkroom to pressroom**

ATF Precision Cameras and plate-making equipment are modern and efficient, too.



**AMERICAN TYPE FOUNDERS** 200 Elmora Avenue, Elizabeth B, New Jersey



**FINE** *Coated Paper*  
**NEEDS NO OTHER NAME**

Coated Paper has always been supreme for reproducing half-tone engravings without loss of details or beauty.

By "streamlining" its manufacture, Consolidated not only achieved a superior coated paper, but also reduced costs. *This finer product . . . sold at uncoated paper prices . . . remains fine coated-paper and needs no other name.*

Photograph courtesy of  
**YARDLEY of LONDON, Inc.**  
Creators of outstandingly  
fine toiletries

# *Consolidated* **COATED** *Papers*

**PRODUCTION GLOSS . . . MODERN GLOSS**

Effective publicity for fine products requires more than the designing, writing and mechanical preparation of smart advertisements. Such advertisements must be reproduced so beautifully that they *augment the impressions of quality* which help sell merchandise. This requires fine printing on fine paper.

To provide advertisers with the best possible reproductions of advertisements . . . and to enhance the attractiveness of their editorial pages . . . *many of America's finest magazines use Consolidated Coated.* The New Yorker, in which the above photograph was used by Yardley of London, is a typical example.

Manufactured in weights down to 45 pounds, Consolidated Coated Papers meet almost any printing need of advertisers, publishers and mail-order houses.

**CONSOLIDATED WATER POWER & PAPER COMPANY**

MAIN OFFICES  
WISCONSIN RAPIDS, WISCONSIN

*Two Modern Mills*

SALES OFFICES  
311 SO. LA SALLE ST., CHICAGO 2





# SPOT COLOR

• • • ON THE SPOT •

**WHERE AND WHEN YOU WANT IT**

**H**UBER makes many types of ink—but *newspaper ink* is a Huber specialty and has been for over half a century.

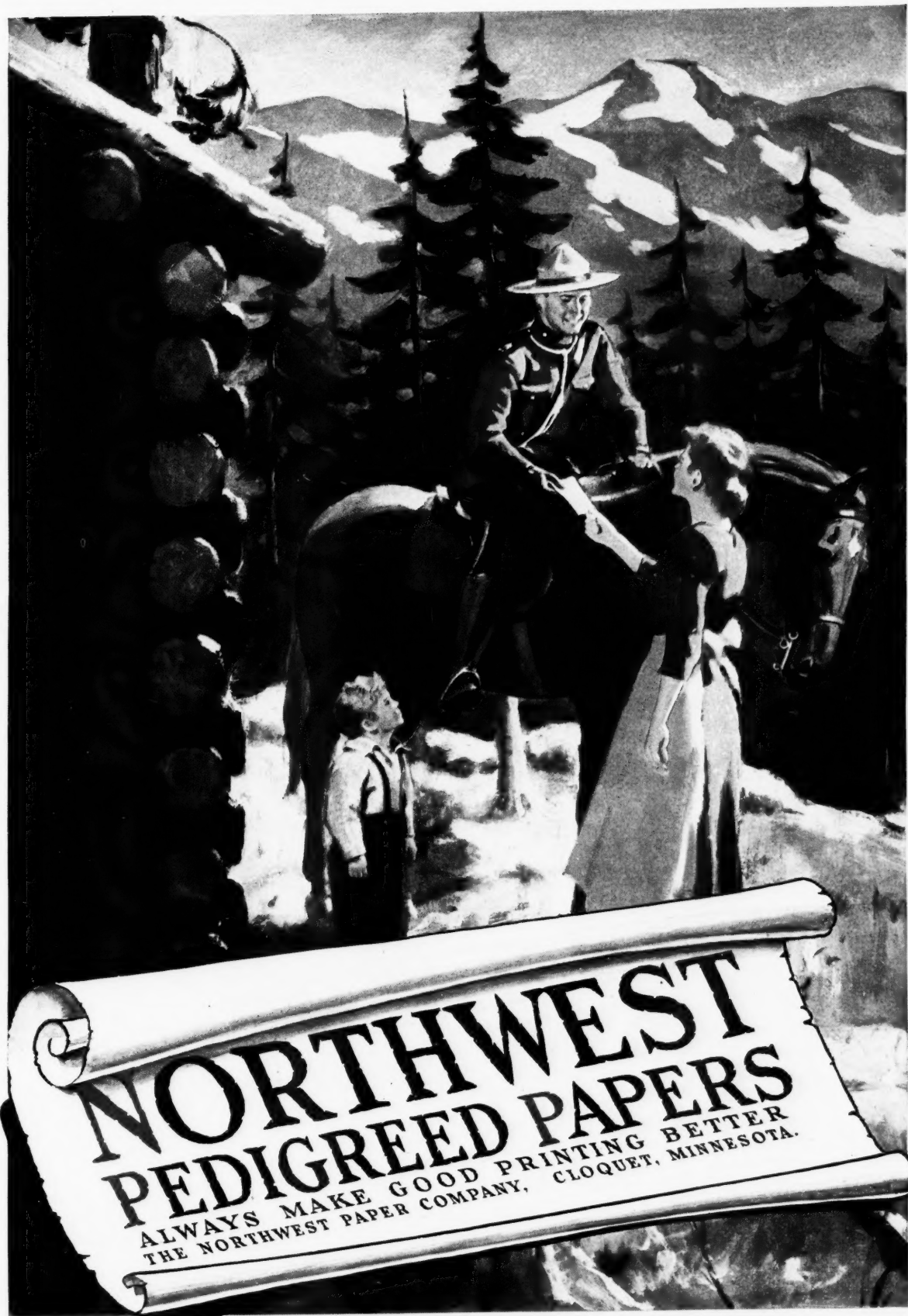
Huber supplies black ink to leading newspapers in the United States and foreign countries. For example, 10 out of 13 Ayer Award winners used Huber ink. Through long experience and association Huber knows what newspaper publishers want and has set up an organization to exactly fit these needs.

So it's news—and good news!—when Huber provides “spot color” as well as black. For here is real newspaper color from the laboratories and factories of a company that knows newspaper needs. Here, too, is a distributing organization tailored to newspaper requirements—branch offices and warehouses in all newspaper centers; well organized and efficient offices established for many years. Working with newspapers is a “Huber habit”—a mighty good habit, too, in emergencies.

Yes, it's “spot color”—on the spot—where and when you want it—when you deal with Huber. Our *newspaper experienced* technical staff is at your disposal. For complete information address the branch office nearest you: New York; Chicago; St. Louis; Boston; Borger, Texas.

**HUBER PRODUCTS IN USE SINCE 1780**





When Writing These Advertisers, Please Mention THE INLAND PRINTER



**WE DON'T DO NICE THINGS  
JUST BECAUSE WE LIKE YOU!**

Doing good work here at Graphic Arts is an everyday routine, not something done just occasionally for the sake of impressing you now and then. Nothing but the best work is good enough to bear the name Graphic Arts.

Here, 24 hours a day, master craftsmen work with the most modern equipment. Superior work is demanded on every job, and that job must move through the plant in the shortest possible time. Delivery is further expedited by the fact that our plants

are only overnight from most printing centers.

So get used to enjoying the best in plates ALWAYS. Do as so many of America's leading printers and lithographers do, depend on Graphic Arts for your requirements in color process, black and white, highlights, posters, negatives or positives for machine transfer and photo-composed press plates—albumen or deep etch for offset. A complete photo-engraving service is also available as well as commercial art and commercial photography.

**MAIN OFFICE AND PLANT • TOLEDO 4, OHIO • 110 OTTAWA STREET • PHONE GARFIELD 3781**

**NEW YORK OFFICE**

148 West 23rd Street • Phone Chelsea 3-5309

**DETROIT BRANCH**

825 West Elizabeth • Phone Randolph 9122

**CHICAGO OFFICE**

201 North Wells Street • Phone Randolph 5383

WE BELIEVE IN, ENDORSE AND  
HELP SUPPORT THE LITHOGRAPHIC  
TECHNICAL FOUNDATION

*Graphic Arts Corporation OF OHIO*  
**MAKERS OF FINE OFFSET PLATES**  
**TOLEDO • NEW YORK • CHICAGO • DETROIT**

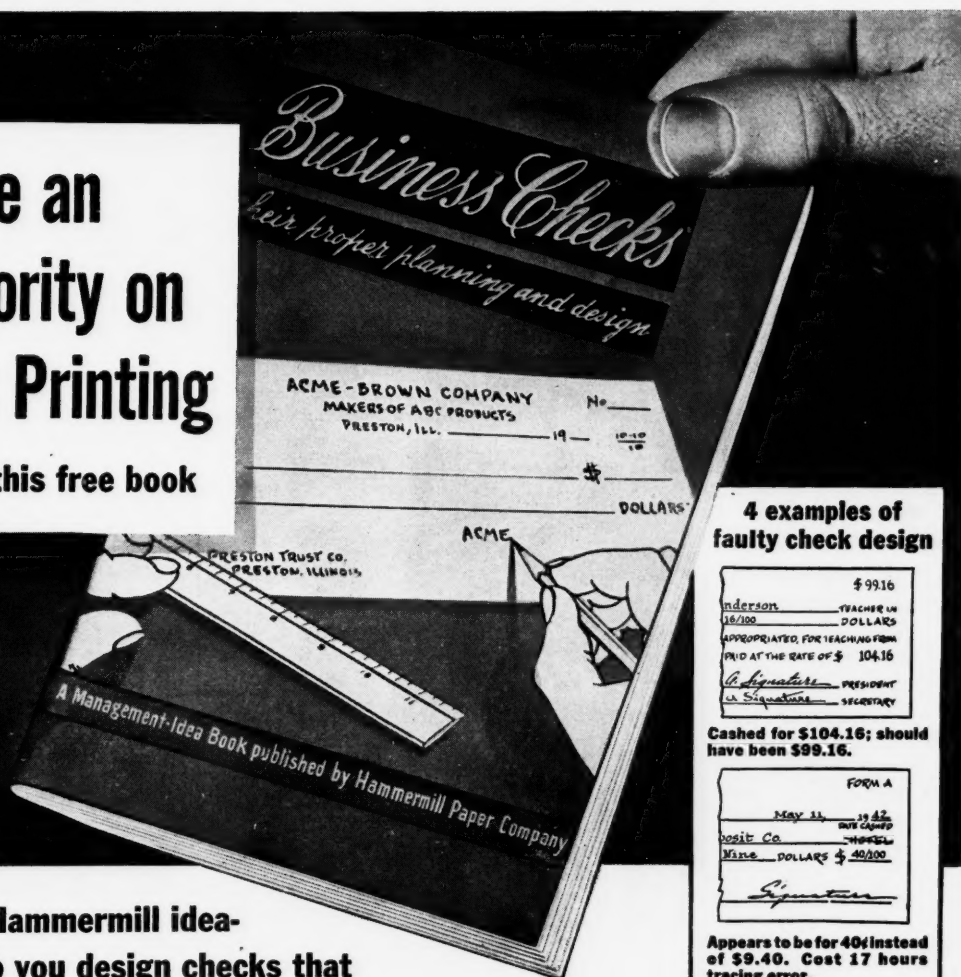






# Be an Authority on Check Printing

Send for this free book



**Let this Hammermill idea-book help you design checks that will do the best job for your customers**

Check-printing leads to steady profits. But poorly designed "headache checks" that cause errors and costly waste of time for your customer and his bank lead only to dissatisfaction.

"BUSINESS CHECKS," the Hammermill idea-book, gives you the information you need to suggest check designs that are *right*—dimensions, typographical arrangements that conform to recommendations of the

American Bankers Association.

Be prepared to develop and hold more of this profitable business. Send the coupon. The book is free.

Be prepared also to use the right safety paper — Hammermill Safety. This paper carries a name your customer knows, makes your selling job easier, is impressive in appearance, dependable in use, provides true protection against alterations.

## 4 examples of faulty check design

Example 1: A check from Anderson, Teacher in, dated 10/10/16, for \$99.16. The amount is written as "ONE HUNDRED AND NINETEEN AND 16/100 DOLLARS". The signature is "A. Anderson".

Cashed for \$104.16; should have been \$99.16.

Example 2: A check from May 11, 1942, for \$40.00. The amount is written as "FORTY DOLLARS". The signature is "John Stoveman".

Appears to be for 40¢ instead of \$9.40. Cost 17 hours tracing error.

Example 3: A check from L. B. Davies Company, dated May 11, 1942, for \$40.00. The amount is written as "FORTY DOLLARS". The signature is "L. B. Davies".

Amount difficult to find in center of row of boxes.

Example 4: A check from Chicago, dated Nov 7 1941, for \$620.31. The amount is written as "SIX HUNDRED AND TWENTY AND 31/100 DOLLARS". The signature is "L. B. Davies".

Three numbers on right end, no one of them the amount.

**Send for it!**  
"Business Checks" will help you hold profitable business. Send for it now. It's free.



## HAMMERMILL SAFETY

Hammermill Paper Company, 1601 East Lake Road, Erie, Pennsylvania

Please send me—FREE—a copy of "BUSINESS CHECKS—their proper planning and design."

Name \_\_\_\_\_ Position \_\_\_\_\_  
(Please attach to, or write on, your business letterhead) IP-OC

**MEAD***papers*

The demand for printing is so varied—so vast—that no type of printing press can meet all requirements.

But for the *greatest* versatility in producing a large percentage of "run-of-hook" work C&P presses have met the needs of printers for more than 60 years.

And during these sixty years great strides in *improved* design, *longer* life and *automatic* feeding that give more profitable production to the printer have been built into the C&P line.

Today, the call for Chandler & Price equipment is greater than ever. We are producing as fast as conditions will permit. If you have a C&P press on order you may have to wait for it. But you'll be glad you waited.



# THE CHANDLER & PRICE COMPANY

Cleveland, Ohio

MANUFACTURERS OF PRINTING MACHINERY FOR 60 YEARS

## NATIONALLY DISTRIBUTED

ALA.: W. H. Atkinson; Partin Paper Co.; Sloan Paper Co.

ARIZ.: Blake, Moffitt & Towne; Zellerbach.

ARK.: Roach Paper Co.

CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Seaboard Paper Co.; Zellerbach.

COLD.: Dixon & Co.

CONN.: John Carter & Co.; Rourke-Eno Paper Co.; Storrs & Bement Co.

D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.

FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.

GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.

IDA.: Blake, Moffitt & Towne; Zellerbach.

ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.

IND.: Central Ohio; Century Paper Co.; Crescent Paper Co.; Diem & Wing; Indiana Paper Co.; C. P. Lesh.

IOWA: Birmingham & Prosser; Carpenter Paper Co.

KAN.: Carpenter Paper Co.

KY.: Louisville Paper Co.

LA.: Alco Paper Co.

ME.: C. M. Rice Paper Co.; C. H. Robinson.

MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.

MASS.: Bulkley, Dunton & Co. Inc.; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Colonial Paper Co.; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.

MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.

MINN.: John Boshart; General Paper Corp.; The John Leslie Paper Co.

MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.

MONT.: Carpenter Paper Co.; The John Leslie Paper Co.

NEB.: Carpenter Paper Co.

N. J.: Bulkley, Dunton & Co., Inc.; Forest Paper Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.

NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co., Inc.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; J. & F. B. Garrett; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.

NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith.

N. C.: Dillard Paper Co.

OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.

OKLA.: Carpenter Paper Co.; Tulsa Paper Co.

ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.

PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.

R. I.: John Carter & Co.; Narragansett Paper Co.

S. C.: Dillard Paper Co.

TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Southern Paper Co.; Southland Paper Co.

TEX.: Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.

UTAH: Carpenter Paper Co.; Zellerbach.

VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.; B. W. Wilson.

WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.

WIS.: Bower Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.

FANCY STEPPING!



U. S. shoe manufacturers, even while worrying about shortages of hides, lumber, and tacks, predict an annual shoe-making capacity of 900 million pairs by 1948. This will be some 400 million pairs above the industry's peak pre-war year of 1941.

It will take some fancy stepping to sell 900 million pairs of shoes, but the shoe industry is a fancy stepper . . . and, if we do say so, we do quite well ourselves.

We make a lot of the papers which make the catalogs, booklets, folders, and other advertisements which help sell shoes.

Keeping step with America's industrial expansion

is only one of the problems of "Paper Makers to America"—for even as we expand to satisfy tomorrow's demands, we must work ceaselessly to try to satisfy today's. . . . For better impressions and better visual selling, specify Mead Papers of the Mead, Dill & Collins, and Wheelwright lines—"the best buy in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

**MEAD**  
*papers*

ESTABLISHED 1846

1846 • ONE HUNDRED YEARS OF PAPER MAKING • 1946

THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

The Mead Sales Company, 230 Park Avenue, New York 17-Sales Offices: Mead, Dill & Collins, and Wheelwright Papers-Philadelphia-Boston-Chicago-Dayton

When Writing These Advertisers Please Mention THE INLAND PRINTER



**KING COTTON SAYS:**

**"He should insist  
on cotton fiber quality  
...economy in the long run."**



With record cards or sheets of cotton fiber quality you won't be faced with having a complete set of records rewritten because cheaper ones don't stand up. It certainly doesn't pay to "save" a few dollars on the cost of cards or paper, and later pay for the many days required to retype them all.

Records on Parsons ledgers and index bristols stay legible, the paper or card is firm, strong and permanent. The card stock is solid, not pasted together, so it can't split. Manual or chemical erasing doesn't roughen the surface of Parsons ledgers and bristols, and the color stays the same. Ink from pen or machine doesn't run, spreading along the fibers.

Parsons ledger papers and index bristols are made in matched sets

and colors for easy handling and reference. They are available in a wide range of weights, colors and qualities to fit your needs. Most people widely experienced in the use of record papers and cards have long used cotton fiber stock, for they know that the additional cost of a fraction of a cent per sheet or per card means great economy in the long run.

So for record papers or cards that will do a better job because they're better made, remember, *it pays to pick Parsons.*



PARSONS PAPER COMPANY - HOLYOKE, MASSACHUSETTS



Printers and  
Paper Merchants,  
Take Note:

*This advertisement  
appears in*

NATION'S BUSINESS

UNITED STATES NEWS

FORTUNE

BUSINESS WEEK

*...reaching nearly  
a million of your  
best prospects*



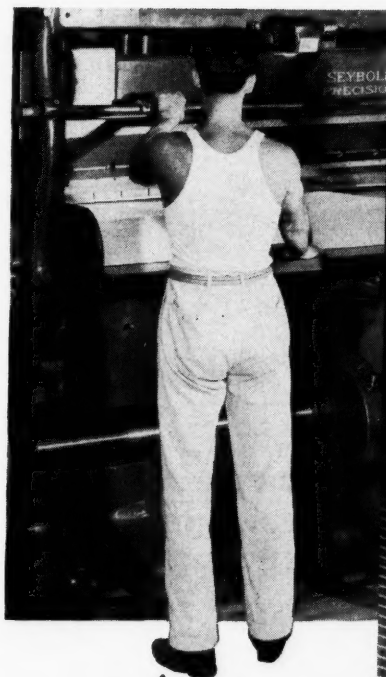
Join with us, to  
your profit, and  
your customers'  
satisfaction, in  
promoting:

IT PAYS  
TO PICK  
PARSONS





*Hairline Accuracy...  
and No "Face-Drag"...*



*...when you  
Cut Paper with*



## SIMONDS S-301 KNIVES

These knives are precision-ground for face clearance like the blades of a pair of scissors. And Simonds special S-301 papercutting steel holds a superkeen edge longer than you ever thought possible in any paper knife. So there's no face drag against the stock . . . which means you're sure of clean, effortless cutting, and hairline accuracy.

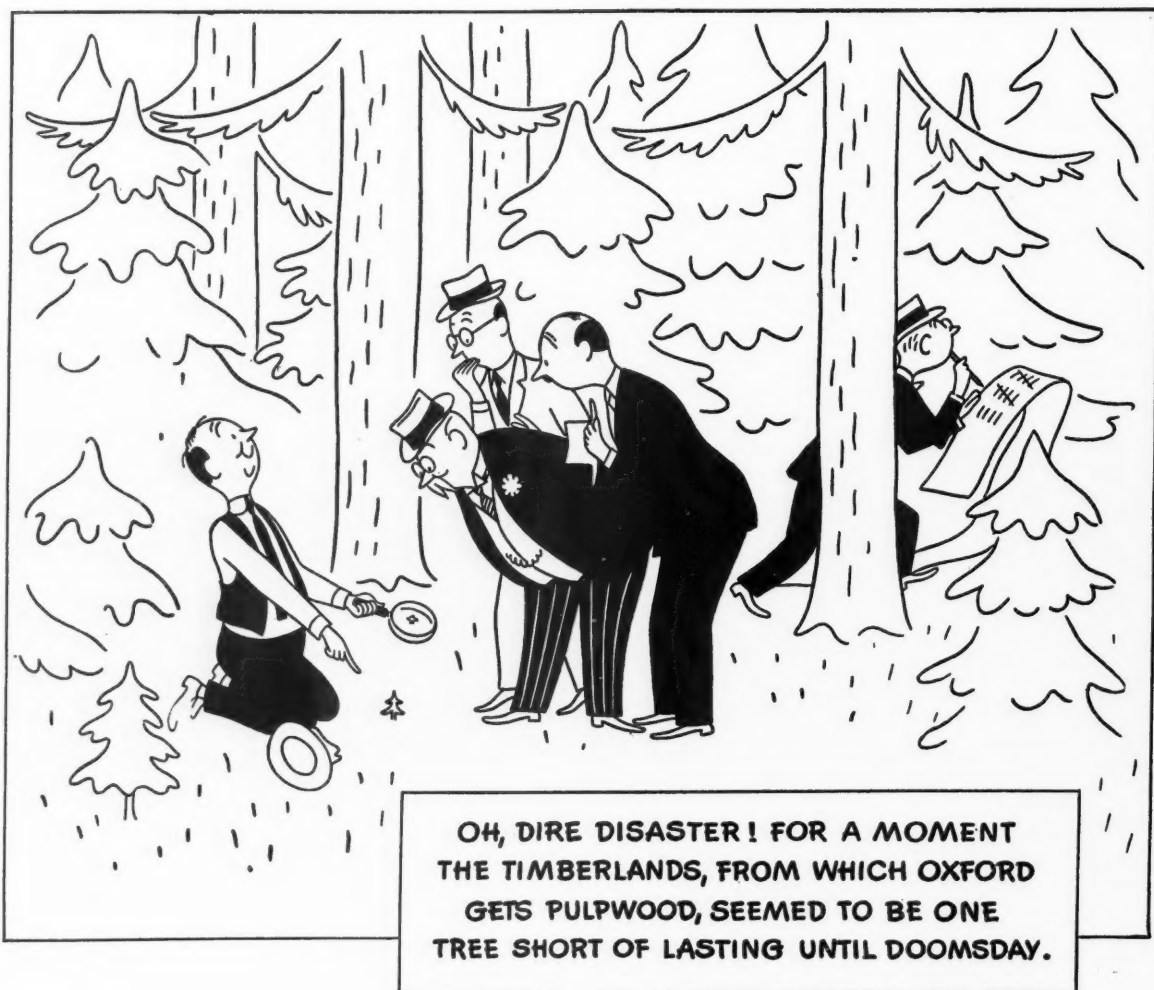
And for *complete* insurance of clean-cut performance, this edge is delivered to you just the way the inspector okayed it . . . packed in wood so the edge literally "floats in air," beyond all danger of damage in transit.

Order Simonds S-301 Paper Knives from your dealer, or from the nearest Simonds office.



BRANCH OFFICES: 1350 Columbia Road, Boston 27, Mass.; 127 S. Green St., Chicago 7, Ill.; 416 W. Eighth St., Los Angeles 14, Calif.; 228 First St., San Francisco 3, Calif.; 311 S.W. First Avenue, Portland 4, Ore.; 31 W. Trent Ave., Spokane 8, Washington. *Canadian Factory:* 595 St. Remi St., Montreal 30, Que.





**I**N making many different kinds of printing papers, Oxford uses tremendous quantities of pulpwood. The right kind of wood is important.

Within a short radius of the Oxford mills at Rumford, Me., are the vast timber resources of Maine, New Hampshire and Canada. Here Oxford gets good quality spruce, fir, hemlock, poplar and hardwood pulpwood.

Thus the quality of Oxford paper begins at the very beginning — with the wood.

Other factors contribute to Oxford quality. We make our

own pulp — control every process from wood to finished paper. Oxford craftsmen have long-time "know-how" and respect for fine papers. Our research constantly seeks ways to make paper better.

Oxford has been making quality

papers since the turn of the century. For many years we've produced better than 1,000 miles of quality paper a day.

So why not think of Oxford first when the need for quality paper arises?



Included in Oxford's line of quality printing and label papers are: ENAMEL-COATED — Polar Superfine, Maineflex, Mainefold, White Seal and Rumford Litho CIS; UNCOATED — Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.

## OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine  
and West Carrollton, Ohio

WESTERN SALES OFFICE:  
35 East Wacker Drive, Chicago 1, Ill.

DISTRIBUTORS  
in 48 Key Cities

Then  
Cottrell  
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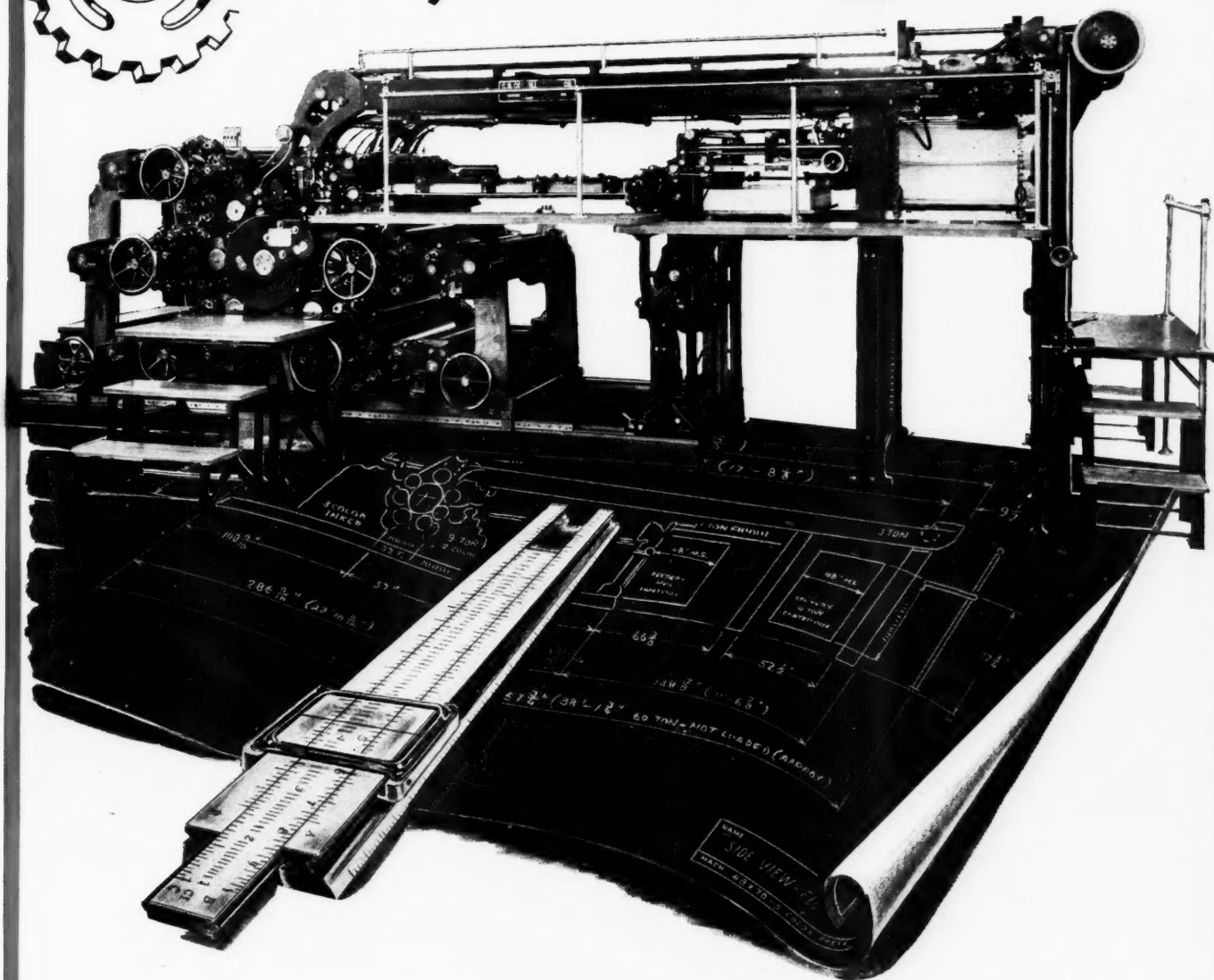
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ER 91



*Engineering makes the difference!*



There are presses and presses . . . Among them all the Cottrell five-color sheet fed rotary press stands out for its sheer mechanical perfection. *Engineering* makes the difference.

Printing at a speed of up to 5500 sheets per hour, this press assures maximum production at reduced costs with no sacrifice in quality.

Behind the engineering superiority of this press lies the "know how" experience which comes with 91 years of service to the printing industry.

#### **C. B. COTTRELL & SONS CO.**

*Westerly, Rhode Island*

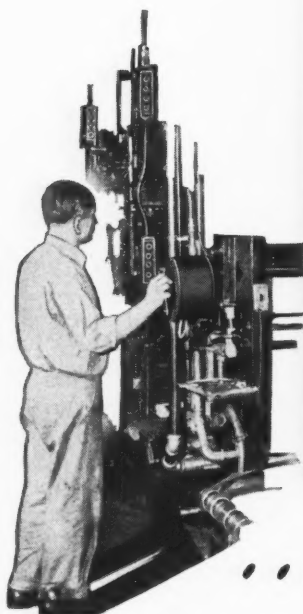
New York: 25 E. 26th St. • Chicago: Daily News Bldg.,  
400 W. Madison St. • Claybourn Division: 3713 N.  
Humboldt Ave., Milwaukee, Wis. • Smyth-Horne, Ltd.,  
13 Bedford Row, London W.C. 1, England

FOR 91 YEARS OF GROWING WITH THE PRINTING

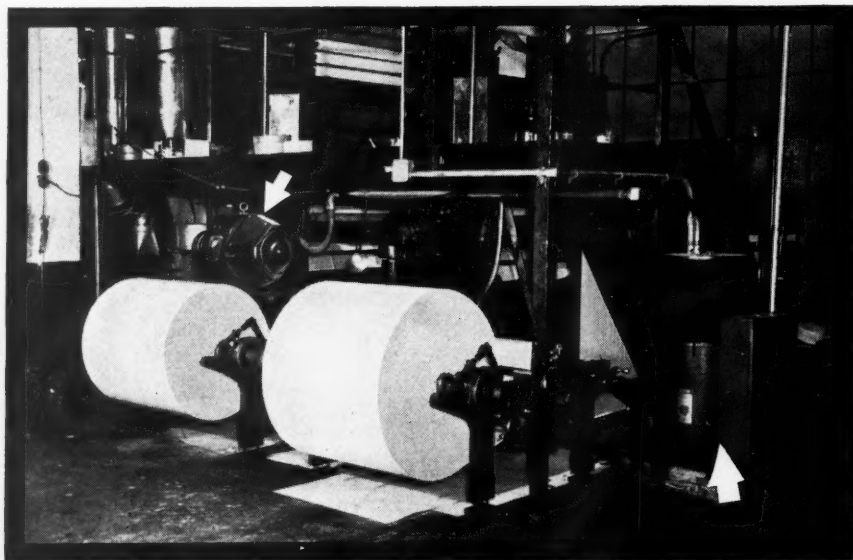
INDUSTRY

*Cottrell*

# *Top-Speed Production* **24 HOURS A DAY**



V\*S all-electric control contributes greatly to the sustained high production of this press



Offset printing press equipped with space-saving Reliance V\*S Drive at Emerson Press, Pittsburgh, Pa., manufacturers of Emerson Gift Wraps

*... thanks to* **RELIANCE  
V\*S DRIVE**



Installation of Reliance V\*S Drive brought greater production than ever before possible from this offset printing press with trouble-free operation 24 hours a day! And while printing may not be your field, V\*S Drive can be applied profitably to every industry.

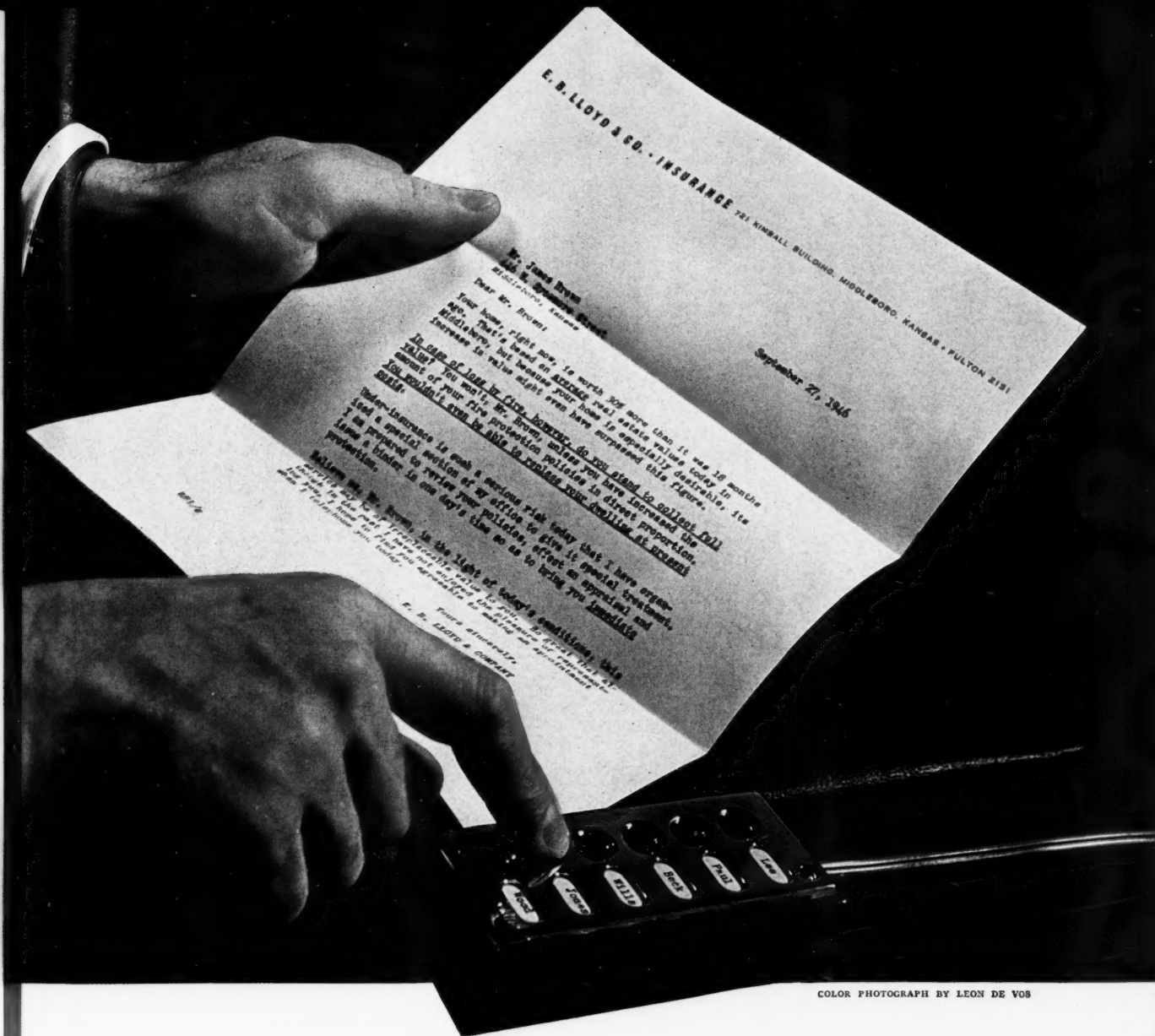
V\*S, the *All-electric, Adjustable-speed Drive operating from A-c. Circuits*, improves quantity and quality of production by providing unlimited flexibility. Quick, smooth starting and stopping, stepless speed changing, maintenance of proper tension and other operations can be controlled automatically or manually from nearby or remote stations. To learn more about the money-saving efficiency of V\*S Drive write today for Bulletin 311—or phone your nearest sales representative.

**RELIANCE ELECTRIC & ENGINEERING CO.**  
1101 IVANHOE ROAD • CLEVELAND 10, OHIO

Appleton, Wis. • Birmingham • Boston • Buffalo • Chicago • Cincinnati • Denver • Detroit • Gary • Grand Rapids • Greenville  
Houston • Kansas City • Knoxville • Los Angeles • Milwaukee • Minneapolis • New Orleans • New York • Philadelphia  
Pittsburgh • Portland, Ore. • Rockford, Ill. • St. Louis • San Francisco • Seattle • Syracuse • Tampa • Tulsa • Washington, D.C.  
Sao Paulo, Brazil

## RELIANCE <sup>A-C</sup><sub>D-C</sub> MOTORS

*"Motor-Drive is More Than Power"*



COLOR PHOTOGRAPH BY LEON DE VOS

## The Successful 3-cent Salesman

Nothing takes the place of good personal selling, but letters—good letters—are efficient, thrifty aids to every selling effort. On a 3-cent "expense account" a good letter can perform miracles of selling and telling.

Because business letters are so very important, your letterhead paper de-

serves special consideration. That is why thousands use HOWARD BOND, "The Nation's Business Paper." In whitest white, or in any of its many clean, clear colors, it is a quality bond. Ideal for letterheads, it is also widely used for invoices, business forms, and other essential kinds of business print-

ing. Its widespread distribution is a further convenience enjoyed by HOWARD BOND users.

In fact, on every count, HOWARD BOND offers great advantages—the greatest being its ability to contribute to the success of all your business printing.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO



# HOWARD BOND

"THE NATION'S BUSINESS PAPER"

DETROIT PUBLIC LIBRARY



*The order I got from an empty chair*



"THE BOSS IS OUT," said the secretary. "But if you want to print our forms and letterheads, you'll have to give us paper a lot better than this!" She indicated a smudged erasure.

"I see I am here just in time," I said brightly and selected a sheet from my brief case. "Here—take a letter to your boss and put it on this. Make carbons. Erase all you like. Start with pencil, switch to pen and finish on your machine. That's *versatility*, see?"

"Dear Mr. Jones," I dictated, "I can supply your forms and letterheads on this watermarked bond at a cost that will surprise, amaze and mystify you. For the testimonial I refer you to your own secretary, who—as the main user of such things around the office—is as much interested in performance as you are in economy! Sincerely . . ."

This mad strategy and the skill of certain papermakers sold the man who wasn't there. The bond?

You guessed it!



# Maxwell Bond

HOWARD PAPER MILLS, INC.  
MAXWELL PAPER COMPANY DIVISION  
FRANKLIN, OHIO

*America's Favorite Low-Cost Bond*







S  
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**SEYBOLD****40"****HEAVY DUTY****PRECISION CUTTING****AT ITS 40" BEST**

SEYBOLD HAS DONE IT AGAIN. Here's the paper cutter the graphic arts industry has asked for. A 40" cutter that will produce fast, accurate cutting and trimming—day in, day out—month in, month out.

In the new Seybold Heavy-Duty 40" Paper Cutter there is power and precision aplenty. You'll not have to look twice to see that here is ruggedness that will stand up under all, and more, than would ordinarily be expected from a 40" cutter.

And, upon closer examination, you'll find features never before

offered on a paper cutter of this size. You'll find sturdy, double-end-pull construction. You'll be surprised at the faster, snappier cutting action. You'll see why knives require sharpening less frequently; why cuts are cleaner and more accurate; why adjustments are made more quickly; why there is more productive time.

Take a tip. For precision cutting at its 40" best, it will pay you to study, point for point, these sound operator and operating advantages of the Seybold Heavy-Duty 40" before buying your next machine.

### Outstanding Reasons Why The Seybold Heavy-Duty 40" Is In A Class By Itself



- Materially longer knife life.
- A snappy, slicing cutting action.
- Continuous shear, with just the right shear angle.
- Double-end-pull construction.
- Low-maintenance, metal clamp friction unit.
- Selective clamp-pressure control.
- Heavy-duty, multiple-disc clutch.
- Two-hand, throw-in starting device.
- Fully-automatic, interlocking safety devices.
- Quick-acting knife adjustment.
- Floodlighted table and gauges.

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TO SHOW A PROFIT . . . The closer you figure your perforating costs the more certain you will be that only the Pony Rotary provides today's answer to perforating at a profit.

Even if you have only a small amount of perforating, it isn't the number of jobs or the length of runs but rather the "cost per job" that is important. Actual tests prove that time and labor costs with the Pony Rotary average only  $\frac{1}{4}$  to  $\frac{1}{3}$  as high as with rotary slot or vertical bar perforators. Even in smaller plants time and labor savings of  $\frac{2}{3}$  to  $\frac{3}{4}$  add up into important figures so rapidly it is not unusual for a Pony Rotary to write off its purchase price in only a few months of operation.

Pony Rotary Perforators are back in production once more. Orders are being filled in rotation just as fast as we can obtain materials. If you haven't yet placed your order for a Pony Rotary we suggest you consult your Rosback dealer *today*.

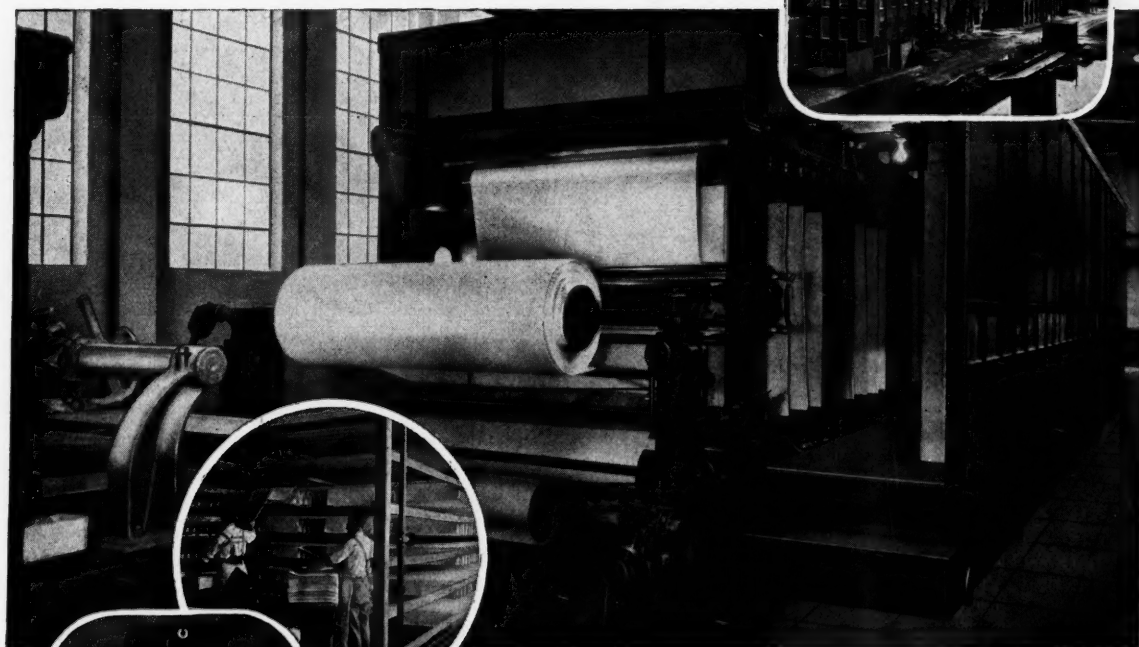
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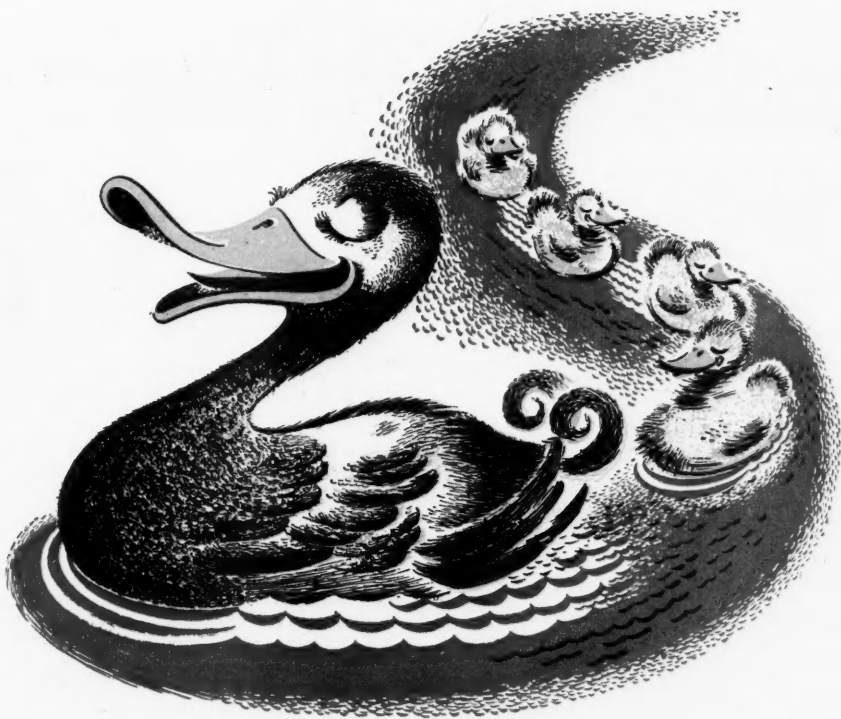
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 A complete line of dependable, standardized business papers

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 An inexpensive, dependable watermarked  
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**MODERN COMMERCIAL ROTOGRAVURE**

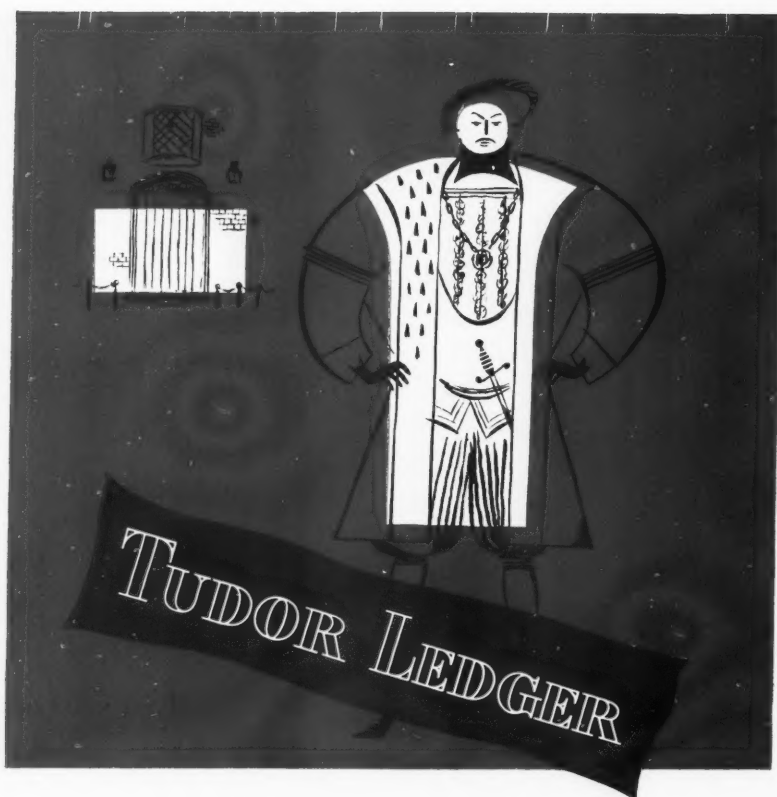
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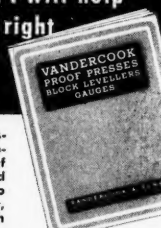
**NEENAH PAPER CO. • NEENAH, WIS.**

This Booklet . . . will help  
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**PROVING  
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Contains twenty-five illustrations and brief descriptions of Vandercook Proof Presses, Block Levellers and Gauges—enabling you to compare one with another, and thus determine which best suits your needs.

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FOR EVERY OCCASION AND HOLIDAY  
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PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

OCTOBER, 1946



## PRINTERS SAVE TIME, CUT COSTS, WITH READY-TO-USE EVERYDAY INKS

### No Valuable Man-Hours Wasted in Color Matching

Printers can count on obtaining the maximum of efficiency with the minimum of bother from IPI's line of carefully formulated and thoroughly performance-tested Everyday\* Inks.

Packaged in convenient, easy-to-open one and five pound cans ready for immediate use, the line consists of the 35 most popular colors, plus a full range of blacks, white, and compounds.

Formulations for Everyday Inks are one of the direct results of the continuous ink and color research program carried on by IPI laboratory technicians who are continuously striving to give printers the utmost in a trouble-free, easy-to-use ink. Everyday Inks are checked against rigid standards for uniformity, color, tack, viscosity, and quality of ingredients and are especially suited for use on automatic and similar type presses.

Today, Everyday Inks enable the printer to handle a wide variety of printing jobs without wasting time and effort spent doctoring up inks to match color or to fit his pressroom conditions.

### FOR HALFTONE PRINTING

*Everyday Holdfast\* Halftone Black* offers the finest in all-purpose halftone blacks . . . Dries in 4 to 6 hours without application of heat and much faster with heat . . . Has excellent non-scratch properties.

Where rapid drying is desirable *Everyday Vaporin\* Halftone Black* more than fills the bill. This high quality Halftone Black will dry immediately with application of sufficient heat . . . Dries rapidly with ordinary gas bar and can be backed up in a short time.

### FOR PUBLICATION PRINTING

Holdfast and Vaporin book blacks have the same fine characteristics and rapid drying qualities of the Halftone



*Ready-to-use Everyday Inks are in stock at all IPI branches.*

Blacks and are packaged especially to meet the needs of the book and publication printers. A standard inexpensive all-purpose Book Black is also available.

### SPECIALTY BLACKS

Special Everyday Blacks designed for printing on high gloss label stock, heavy bond and ledger papers, and on all types of cover stocks, plus a line of Dull Halftone and Non-Scratch Blacks round out the Everyday Black line.

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For further information on how Everyday Inks can save you time, man-hours, and cut costs see your local IPI representative or write International Printing Ink, 350 Fifth Avenue, New York 1, N.Y.

\*Reg. U. S. Pat. Off.

FOR THE NEWEST IN INKS AND COLOR SERVICE—KEEP IN TOUCH WITH I.P.I.



... how to dispel a

# Mirage



The spots where ink will lie on the surface—the parched areas that will drink up ink and cause show-throughs . . . they're present in faulty paper, but you can't see them. Such paper is a mirage—it gives the optical illusion of possessing the desirable printing qualities—but the printed results all too often shatter this illusion.

Bryant Research aspires to develop papers that dispel this mirage . . . papers tested for predictable reaction to various inks, engravings and printing processes. In the development of such papers, Bryant Research will gain great impetus from the new Graphic Arts Laboratory. Here technicians, aided by the latest scientific testing devices, will put papers through rigorous and exacting tests. Here will be developed paper, not as paper alone, but as a medium for better printing.

Look with assurance to Bryant papers of Measured Quality . . . papers that will inaugurate a new era of printing satisfaction.

*Sold Through Leading Paper Merchants*

**BRYANT PAPER COMPANY**

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**KALAMAZOO 12  
KANSAS CITY 6  
MINNEAPOLIS 15  
NASHVILLE 3**

**OKLAHOMA CITY 6  
PITTSBURGH 3  
ST. LOUIS 2  
SPRINGFIELD, O.**

*Roller Makers since 1847*



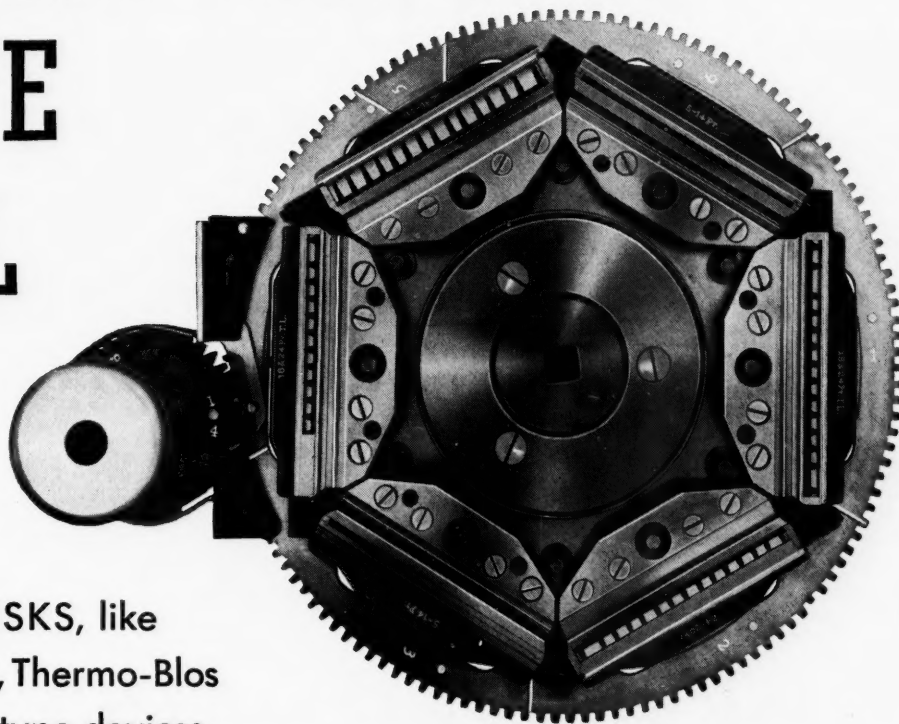
## Frozen for two weeks in a cake of ice

● This illustration was drawn from a photograph. After two weeks this Dayco Roller was chipped out of the ice and put through all kinds of tests to determine what adverse effects might have resulted. None could be found. ¶ So the roller was put immediately on a high-speed press to see how it would work in actual service. Pressmen reported this Dayco performed just as well as any other Dayco Roller. ¶ Similar tests in steam, inks (all kinds), oils, varnish or dye did not harm the fine printing qualities of Daycos. Hundreds of shops have reported that Dayco Rollers outwear others four to one. So specify Dayco Rollers on your new equipment. Modernize your present metal stock with Dayco. Ask us how easy this can be. Don't delay, write today to:

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SIX-MOLD DISKS, like Self-Quadders, Thermo-Blos and other Linotype devices, are built to improve or increase production at the very moment when time is precious. They have created new conditions and possibilities of handling hitherto difficult composition requirements.

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*You know that I never had much faith in the quadder and six-mold disks when you first showed them to me. But, from what the operators tell me and the way production has increased, I would say that this is the best investment we have ever made.*

“

*We are pleased to note that with the many new attachments which have been added to your machines in recent years, they still maintain their standard of day-to-day production, in addition to giving us many labor-saving opportunities without that trouble which antiquated printing machinery so often is heir to.*

”

”

29 RYERSON STREET



BROOKLYN 5, N. Y.

Linotype Spartan Family and Memphis Medium Condensed

*For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"*

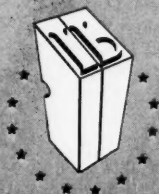
**The reason there's room  
at the top is because  
so many who get there  
fall asleep and roll off.**

HIBBERD PRINTING COMPANY



# The Inland Printer

Maclean-Hunter Publishing Corporation



J. L. Frazier, Editor • October 1946

## So You Want to Hire a Salesman?

BY FORREST RUNDELL

● STATED in its simplest terms our problem is this: *How can the small plant that wants to expand get and keep a salesman who will sell enough printing to enable him to earn a satisfactory income?*

Careful analysis shows that before a plant can get such a salesman it must study, tackle, and lick three major problems.

In the first place, *is the plant ready for a salesman?* Association research figures show that generally a plant is not large enough to warrant the hiring of a salesman unless it has a capacity of \$100,000 worth of printing a year. This figure is approximate, varying with the personalities of the owners, but in most cases it represents the minimum. In most small plants there are two owners on substantially even terms. In this situation there are three different combinations which are relatively common. They are the following:

Both the partners are inside men. Here a \$50,000 yearly capacity would warrant the hiring of a salesman and it would probably take two of them to bring the sales up to the \$100,000 mark.

The partnership is composed of one inside and one outside man (the usual line-up). Here the \$100,000 leaves room for a salesman to come in and build up business. However,

there will be no room for a second salesman until the owner and the first man have built the plant up to a larger capacity.

Both the partners are outside men who have hired a superintendent to handle the inside work. Here, obviously, \$100,000 capacity is too low to allow a salesman to earn a living.

Careful analysis shows that there are three major problems to be solved in conjunction with the hiring of a printing salesman:

1. Is the plant ready for a salesman?
2. How does the plant go about securing a salesman?
3. How shall the plant treat the salesman after hiring him?

In addition to the \$100,000 capacity one financial requirement is important. The plant must be able to invest in a salesman. This means it must have enough money to train him to the point where he becomes self supporting. It means that the owners must be able to spend the necessary time to train him and get him started right upon the road to successful selling.

Association figures indicate that in large cities the amount necessary may run somewhere around \$2,000

spread over three years of training. The following example is suggested as typical:

A plant hires a salesman and gives him a drawing account of \$30 per week for the first year. Fifty-two weeks at \$30 per week equals \$1,560. The salesman sells \$5,000 worth of printing on which his 10 per cent commission amounts to \$500. Subtracting the \$500 from \$1,560 leaves \$1,060 which the plant invests in the salesman during his first year.

In the second year his drawing account is increased to \$40 a week, totaling \$2,080 for the year. Ten per cent commission on sales amounting to \$12,500 is \$1,250. Thus the plant's investment in the salesman for his second year will amount to \$2,080 less \$1,250 or \$830.

And the third year, with a drawing account of \$50 per week

totaling \$2,600, and 10 per cent commission on \$25,000 in sales adding up to \$2,500, the net plant investment in the salesman is \$100.

From here on the salesman can reasonably be expected to carry himself. The plant has therefore invested \$1,990 plus some taxes as well as training time on the part of the owners. In return it has secured the services of an established salesman.

Secondly, *how does the plant go about securing a salesman?* This is always a tough nut to crack. On an

expanding market such as the present one, experienced salesmen who are footloose are about as scarce as matches in a T.N.T. factory. Once in a while one becomes peeved at his present bosses. Occasionally a plant folds up, leaving a salesman with an established clientele looking for another connection. But as a general proposition the only sure method of securing a satisfactory salesman is to hire a promising young man and train him in the plant.

Having decided to train the salesman from the ground up the ordinary routine of hiring help can be gone through. Help-wanted ads, employment agencies, or both can be used. Whatever way prospects are secured, however, it is probable that the bosses will need to do some selling to interest a likely candidate.

#### **Selling the Salesman**

The \$30 per week suggested above may not look attractive. It won't interest many veterans of the "Fifty-two Twenty Club." It won't appeal to veterans who have been offered as much as \$45 per week starting salary in other sales work. Furthermore, it won't be attractive if other businesses in the same locality make a practice of starting their new salesmen at higher salaries. The bosses must sell the prospective salesman thoroughly on his future in the industry before he will cast his lot with them.

It is even more necessary that the future salesman be thoroughly sold on the firm that hires him. The firm plans to spend its money and time training him. It will be wasted unless the young man is satisfied to make his permanent business home with the company that trains him.

Furthermore, the character of the firm doing the hiring counts heavily. The salesman is likely to stick with those he can trust. He will leave an untrustworthy firm if he finds himself getting what he considers raw deals.

Finally, let there be no misunderstandings when the salesman is hired. It will be well to put any agreements in writing with a copy kept by each. This will remove the cause of arguments and hard feelings in the future.

And finally, *how shall the plant treat the salesman after it has hired him?* Upon this depends the whole success of the venture. Some of the most important points for owners to keep in mind are:

Selling printing is far different from selling Fuller brushes or magazines. Brushes will sell in direct proportion to the number of calls made.

Printing or any other intangible service sells in proportion to the number of *quality* calls. The printer who sends out an inexperienced salesman with nothing more than instructions to make a certain number of calls a day on new prospects is almost certain to be disappointed with the results.

There is one sure way to get the new salesman into the habit of making profitable calls. That is to start him out with a few accounts that are already purchasing small amounts and let him cut his eye-teeth by servicing them. Every boss who has been selling long enough to be ready to hire a salesman has a lot of accounts. Among these are some which are too small to warrant his servicing them properly. While they are too small to pay the boss to follow up they are too good to lose.

If these accounts are turned over to the new salesman the business will be kept in the plant, and the salesman will be making profitable calls. Moreover, the boss will have more time to devote to the bigger and more profitable accounts. If the boss continues to use his experience and know-how he can get more and more profitable accounts. Meanwhile he can turn over still more of his less profitable work to the salesman. By this method of augmenting the accounts the salesman gets, the boss helps him get up to his drawing account on schedule. And in the process the boss increases his own earnings.

#### **Nagging is for Wives**

A peculiar psychological quirk in our makeup leads us to praise inanimate objects rather than human beings. We show a visitor a fine new press and tell him what wonderful work it does, but we don't mention the pressman who handles it so well. Nor do we compliment the salesman who brought in the fine work it does.

Yet you can't *talk* a press into turning out good work. A fine press must be given good plates, paper, ink, and makeready or else. On the other hand, any human being is responsive to merited praise. All experts in employe relations stress the importance of a word of appreciation for a job well done. The salesman particularly needs occasional encouragement. No other employe must take the pounding of customer criticism that the salesman does. Every time the shop gums up a job the salesman catches particular heck from the customer. If it happens more than once the customer intimates that he may take his business elsewhere.

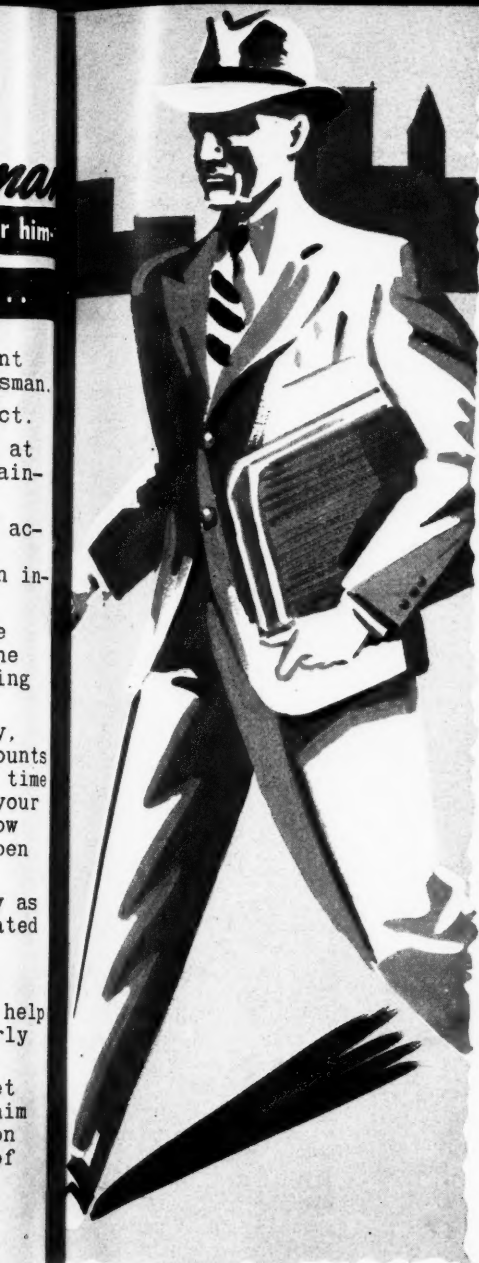
To get a **Salesman**  
who will make a living for him-  
self and a profit for you...

1. Make sure your plant can support a salesman.
2. Hire a good prospect.
3. Be ready to invest at least \$2,000 in training him.
4. Give him a drawing account for at least three years with an increase each year.
5. Then wipe the slate clean and charge the overdraft to training expenses.
6. Train him carefully, give him small accounts you no longer have time to cover, and use your experience and "know how" to help him open others.
7. Treat him as fairly as you want to be treated yourself.
8. Cooperate with him.
9. Stick with him and help him conquer his early difficulties.
10. And, for your pocket book's sake, give him an occasional pat on the back and word of praise.

Because the new salesman has not acquired the poise and personality of the old hand at the game he is subjected to a lot of petty kicking around that the old-timer avoids. Receptionists treat him as "just another salesman" and try to keep him from "taking up the buyer's time." Unscrupulous P.A.s try to beat him down by telling him how much better work his competitors do at lower prices. Others trap him into making impossible delivery promises and then come down on him like the Wrath of Jehovah when delivery is late. Still others are simply mean in the hope that they will have one less greenhorn calling on them.

To an experienced hand like the boss this is all old stuff. He has too much savvy to let the P.A. get away

THE INLAND PRINTER for October, 1946



with moth-eaten tricks. Buyers will recognize him as an experienced salesman and they treat him as a fellow business man (reserving the right to kick like a steer when anything goes wrong). But too often the boss forgets what he went through when he started selling. Instead of sympathizing when a new salesman comes back empty-handed and discouraged, the boss lands on him like a back-seat driver. Then he is very surprised when the salesman loses heart and has even less luck the next day. And if he keeps on nagging the boss loses a man who might have been a fine salesman.

To maintain satisfactory relations with the salesman all work coming into the shop should be put on a par. It should be remembered that

in all customer relations the salesman is the house. His orders should take their turn with the boss's with no favors shown to either. And he should receive the same service in other matters.

Here is a point at which trouble may develop. If, for example, the plant has three owners and is doing an annual business amounting to less than \$250,000, friction may appear unless the owners control more than 50 per cent of the volume. If the salesmen control the larger percentage they will be making more than the owners, a condition which leads to jealousy and a tendency toward sharp practice.

#### **The Boss Comes First**

Something like this often happens: A salesman opens up an account. After he has handled several small jobs to the customer's satisfaction he suddenly gets a big order—one big enough to overcrowd the capacity of the plant. To get it out on time the shop will be forced to delay work belonging to some of the bosses' accounts. If the salesman's order is held up he may easily lose the account and all the work he has put on it. If it is put through, the bosses' accounts howl. What to do?

If the shop is one of those under the quarter million mark where the salesmen control more than half the volume the bosses may feel disinclined to give any salesman preferential treatment. Their argument is that the salesmen are getting more than the bosses now, why should they give up more of their income?

But if it is a shop where just one salesman is trying to get started the situation is really tough. If the bosses decide against the salesman they may lose their whole investment in him. If he sees his efforts thrown overboard simply because his order collides with a house account he is likely to start wondering how he will ever build up a good business. And the more he wonders the sooner he is likely to decide there is no future for him there.

Any printing business wanting to hire a salesman must decide in advance whether or not it will protect the salesman's interests. If it is not ready to see that the salesman gets every penny he earns, the firm will be ahead of the game if it drops the idea altogether.

When a printing plant buys a new press it makes sure that it pays for itself in production. If the press will work better on a type of work the shop has never handled before, the shop tries to get work of that type. If it needs a better man to run it,

that man is hired. If it breaks down, the mechanic is called to fix it. In short, a shop does everything possible to protect its investment.

Protecting an investment made in a salesman offers much the same problem. The company has invested money in a salesman's training. The way to get it back with interest is to stick with the salesman, find out why he does not produce more, and then set him right. Telling a salesman that you would love to pay him \$10,000 a year for the business he brings in is a commonplace bit of pep talk. It doesn't mean a thing. It is a pet cliché of a boss who doesn't grasp the salesman's problems.

Any one of a lot of things may be wrong. The salesman may be in desperate need of a little encouragement. He may need a little coaching in the matter of getting along with shop men. The bosses' training may have been completely inadequate. (Many people possess no teaching ability.) He may be calling on prospects who need a lower grade of work, a condition which will give him price trouble. He may be shooting too high, in which case he can't sell at any price.

He may be calling on a list of former customers who took away their business because of some grievance, real or fancied. And (we whisper this) it may be the shop itself isn't as good as the owners think it is. It may not believe in advertising. It may be one of which no one has heard. In fact it could even be so hard to sell for that the boss himself could do better elsewhere.

#### **Fair Shop Holds Men**

There are any number of reasons for a salesman to be having trouble but a good many of them can be ironed out with a little study. Don't give up on your investment in a salesman until you have tried everything to make him succeed.

Many printers object to investing money in the training of a salesman because they are afraid he will take their training and then desert to another shop. But if a printer has a real opportunity for a salesman, that salesman can make more money by staying with him than he can moving around. A salesman cannot simply pick up his accounts and take them elsewhere. Customers get to like the shop and its men. The shop holds the type for reprints. Another plant will have a different scale of prices and a different grade of work.

If the shop offers a real opportunity in the first place and treats the salesman as he should be treated he is not likely to quit.



# Simple Bookbinding Work

C. E. Baker

*explains a good sideline for small town printers*

● TO MANY printers common bindery operations remain a deep, mysterious secret. If requested by a customer to do an easy binding job, or to repair a number of books, usually the printer's answer is: "Sorry, bookbinding is out of my line; you will have to send your work to a bookbinder."

The first part of such an answer may be true, but in many communities this extra work is right up the printer's alley, so to speak. There is no need for customers to send simple bindery work out of town. Bookbinding and printing have much in common, and the printer is admirably suited to pinch-hit in this capacity in towns located far from a bookbindery.

As to the mechanics of hand binding, there is nothing which the ordinary printer, or apprentice boy for that matter, cannot quickly master. There are many good books about bindery work, describing each operation step by step in a language easily understood.

No expensive equipment is required for ordinary book repairing. The most important items are: a home-made wooden clamp, to hold the book while being drilled and sewed; a  $\frac{1}{8}$ -inch hand drill; and a needle and thin, strong thread. A clamp suitable for the purpose is pictured in Figure 1. Aside from these items, all that is needed is double-stitched binder, of varying widths, which can be procured from any library supply house.

For rebinding larger books, some book cloth and binders board is needed. A hand sewing frame and several brass edged boards can be constructed from odds and ends about the shop. A book on hand-

binding will illustrate the methods in sawing, sewing, and casemaking. Several back-shaping boards can be made by attaching pieces of 4- or 6-point brass rule along one edge of the boards with small screws, letting the rule project about  $\frac{1}{8}$  inch over the flat surface of one side. The hand clamp on a paper cutter can be utilized as a standing press until the glue sets on the inside of the covers.

The amount of rebinding in any community is limited, but the owners of rare books would pay well to have them repaired or rebound. Engineers, lawyers, and doctors usually

have many technical journals and magazines which they would like to have bound in permanent covers.

No attempt is made here to give a complete course in bookbinding, but a few hints on modern methods of repairing damaged books are given.

First the book is removed from its cover and a double waste sheet of strong paper is placed on the front and back. The book is positioned in the clamp so that the line of pre-drilled holes in the clamp comes about  $\frac{1}{4}$ -inch in from the back edge of the book. The thumb screws are tightened securely. Drill the

book through completely, using the holes in the clamp as guides. (See Figure 1.) Next loosen the clamp and position the book in the clamp so that the drilled edge projects about  $\frac{1}{2}$ -inch from the edge, then sew and tie up the threads. (See Figure 2.) After the book is taken from the clamp it will be stronger sewn than originally.

The next operation consists of fastening a piece of double-stitched binder to the back of the book. (See Figure 3.) Then hang it back in the cover and use paste or flexible glue to fasten the outside waste sheets to the inside cover boards. This operation takes but a moment, because the double-stitched binder contains adhesive on both sides which merely requires moistening with water. Place a weight upon the book so that waste sheets can dry without any wrinkling.

If the edges of the pages are frayed and ragged, take a slight trim from side, top, and bottom before hanging the book in the cover.

In case the cover of any book is too badly damaged to be used again, a new one can be made by using the old cover as a pattern. Keep a small supply of book cloth on hand for this purpose.

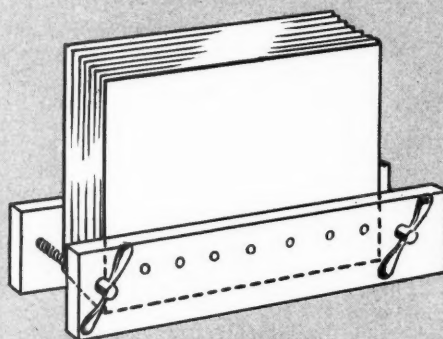


Fig. 1. Book positioned in clamp for drilling

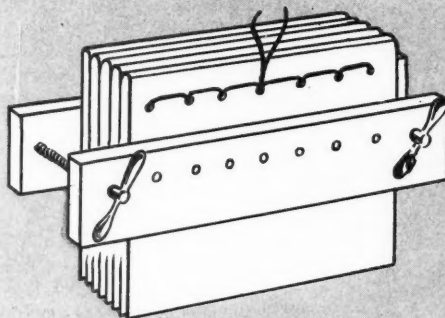


Fig. 2. Book positioned in clamp for sewing

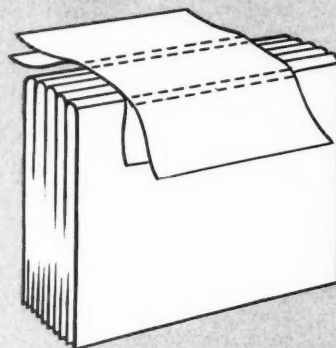


Fig. 3. Showing double stitched binder



# SHIPPING DEPARTMENT IS THE TRAFFIC CENTER OF MOST PRINTING PLANTS

By  
M. E. Powers

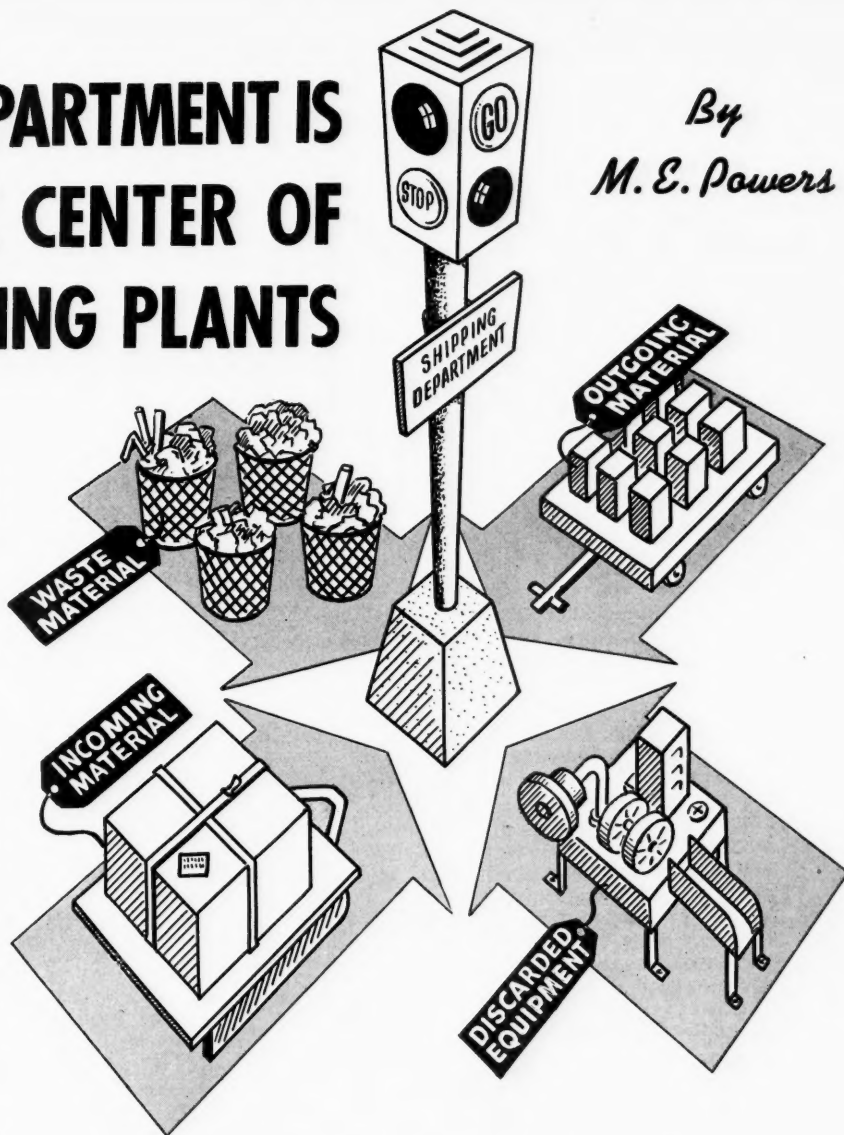
● THE SHIPPING DEPARTMENT in many printing plants is not a source of pride. Generally it is not pointed out by the printer showing his plant to a customer but rather receives a simple wave of the hand in its general direction while the visitor is still in a far corner of the bindery and cannot see the dirt and disorder which clutter up the too often sadly neglected shipping department.

And yet this department is actually the traffic center of the plant; the gateway through which enter the paper stock and raw materials going into the production of printing and through which leave the finished printed products. Money is freely expended in most plants to straighten or widen aisles, *et cetera*, but these improvements seem to stop as they reach the back door area . . . the place where the need for efficient handling of material is greatest.

Here is to be found the confusion between loads of printed matter on the way to the customer and loads of incoming materials, with all the movement crowded into a limited space because valuable floor space is taken up by the storage of equipment discarded, seldom needed, or placed there by departments which themselves have no storage room. This bottleneck at the "back door" . . . the point of greatest traffic . . . seems to survive all plant changes, with the available working space becoming less and less with each change.

By "back door" is meant the floor area between the wrapping table and the edge of the platform where the materials pass to and from the shipping truck. The back door area is actually the shipping department of the plant, but in too many plants the space that should be used for expediting the movement of materials in and out of the plant becomes a short aisle between the wrapping table and the back door that is usually filled with loads.

The problems of the back door vicinity are, of course, determined



largely by the volume of materials handled, whether the printer is a tenant in a building or has his own building, and by the arrangement of building services in and around the back door area. The tenant printer has the handicap of an elevator with all the delays that are a part of elevator service in a busy building. There is the division of shipping supervision between the trucking platform and the shipping department on the plant floor, and the time lost by the company truck waiting for an opportunity to back up to the shipping platform. All these factors retard the movement of materials and make it more difficult to discard waste materials, encouraging their accumulation awaiting some opportune time.

The shipping department located on the first floor can move materials more easily, has better control over operations, saves trucking time, and

avoids all the troubles of elevator service. It has, however, the problem of cold winter drafts cooling off the bindery and pressroom while materials are moved in and out of the trucking area. Also there is need to keep a check on who enters or leaves the plant and a closer supervision of packages to prevent loss.

The shipping departments of most printing plants are entirely too cramped to function efficiently. The lack of floor space may be traced to several factors. Perhaps the original plant layout did provide an ample space for shipping, but at the time the space was probably referred to as space for future expansion. When plant expansion occurred, the shipping department lost its floor space. Then there is the slow but steady movement of discarded equipment such as tables, shelves, and cabinets that pile up at the back door and are stored in odd corners.

This brings up the matter of dead storage space. Printing plants have a considerable amount of equipment and materials that are a necessary part of printing operations only at certain times of the year, and it is proper that these items be removed from the operating floor when their immediate need has expired. But it is equally true that there should be definite storage space provided for this dead storage, and that should not be the shipping department.

The shipping department in most plants requires storage space of its own for wrapping paper, corrugated board, reels of steel tape, and many other supplies. Most of this material is bulky. This should be considered as current storage, in contrast with the dead storage of materials and equipment used infrequently. There will be little order in the shipping department unless there is sufficient floor area allotted to the two types of storage, with an additional floor space for the functions of receiving and shipping of plant materials.

What can the printer do to improve his shipping department? The tenant printer is probably limited to cleaning up the rear of his plant around the elevator, and eliminating discarded materials. Some paint and new lighting would be helpful. Finally, study the storage needs of the plant and return to departments the items they have moved out of their departments into the shipping space to be "out of the way."

#### Possibilities in New Building

For the printer planning a new building or remodeling his present quarters there are a number of possibilities with merit. One is a vestibule for keeping the cold winds of winter from coming into the plant when a truck is being loaded or unloaded. There should be space for three motor trucks, and with trucks 96 inches wide and requiring a 24-inch clearance, the shipping platform should be about 32 feet long.

The trend in industrial building design is to have the truck completely under roof even to the point of having motor-operated doors so that they may be lowered to keep out the cold as well as to serve as a garage for the company truck. There is also a tendency to extend the vestibule up to the line of the shipping platform so that the end of the truck fits closely and leaves less opening for drafts.

Practically all new plants provide for a unit heater to force a stream of heated air at the vestibule doors so that cold air which does enter will be tempered.

There should be a glass-enclosed desk for the shipping clerk so that he may observe all movement of the materials and have a warm place in winter in which to make out forms in safety and comfort.

All new plants install a platform scale for weighing type metal and waste paper.

Provision should also be made for storage of shipping department supplies. Space should be allotted to the storage of six to eight metal drums for waste metal. Attention should be given to the location of the gasoline pump and the oil supply in a fire-proof room.

Room should be allowed for six or eight bales of waste paper, or for the crates if the paper is not baled. There should be space for eight skids of paper, temporary storage

between truck and paper stockroom or pressroom. There should be a place for the lift truck.

Maintaining an efficient shipping department will take continual effort on the part of employees and management, even after there has been a rearrangement and sufficient space has been provided for the department. There are problems to be worked out in this department just as there are in others. One that is always present is the inevitable movement of discarded equipment and all waste materials toward the back door. Frequent house cleanings in the shipping department will eliminate the accumulation of dead materials and trash. Keep things moving in your shipping department . . . the busiest traffic center in your plant.

## FACTS ABOUT BLOTTERS DISCLOSED BY SURVEY

● Blotters, blotters—everywhere! But how many people read the messages they carry?

A firm which has become noted for its chastely attractive blotters—Frye Printing Company, Springfield, Illinois—decided to find out how much copy was read on a blotter and whether type alone could be depended upon for eye appeal.

The test blotter is reproduced here. It carries 260 words of copy, no head-

Those who save and use all blotters received amounted to 63 per cent. Some—19 per cent—use all blotters a few times. Others—18 per cent—neither save nor use all blotters they acquire.

The effectiveness of this medium of advertising was highly regarded by 76 per cent. Twelve per cent believed it to be a "fair" method; 12 per cent had no opinion on this angle.

When questioned on whether they preferred slick-top or fuzzy blotters, 40

Knowing what is going on in the advertising world has much to do with the success of a printing business. Hundreds of printed messages pass before the eyes of every printer each month...some of these are exceedingly good, more mediocre and the large percentage fall below par. • Few printers attempt to evaluate their advertising value.

The above paragraph does not hold true with the Frye Printing Company. Here, the staff (meaning entire personnel) analyzes the possibilities of all printed matter coming to us. We go beyond the point of reviewing direct mail pieces...metropolitan newspapers are procured and "screened" for design and copy ideas. Our efforts do not stop with this...new books pertaining to the graphic arts are added annually...today, the Frye Printing Company has a library that is probably not equaled by another Central Illinois plant.

This information is not intended as boastful, any printer can buy newspapers and fill his shelves with books...to analyze advertising requires study, comparison, some research work, and the ability to adapt smart new trends. These things are "musts" at Frye's. As creative printers we try to keep our customers' advertising ahead of all competition, not the kind that is "just-as-good-as-so-and-so's." This may be the reason we receive letters from leading printers and advertising agencies asking for samples of our work; and it might be the reason our creations are reproduced in leading trade publications of the country year after year. • Our telephone number is 2-5131.

FRYE PRINTING COMPANY • Typographic Stylists • SPRINGFIELD, ILLINOIS

line or illustration. To arrest attention only the three type foundry modern arrows and a 12-point rule in a second color are used. Pattern for the text matter is modern but simple.

Three days after mailing this blotter a post card questionnaire regarding it was sent out. The poll, from which 62 per cent of the cards were returned, disclosed some interesting facts about blotters.

This particular blotter was read by 60 per cent of those who received it; 14 per cent gave it more than a cursory glance, while 26 per cent admitted to not having read it at all.

A higher percentage (63) said they read Frye blotters regularly; 25 per cent read them occasionally, and the remaining 12 per cent confessed to not reading blotters.

per cent preferred the enamel tops; 32 per cent wanted both sides of their blotters to blot, while 28 per cent professed indifference as to type of stock.

Some sidelights were unveiled by this poll. Most people keep the clean side up on a blotter, which to the advertiser means that the side printed with his message is on display. Many of the comparatively large number who like blotters absorbent on both sides gave as their reason a dislike of the "feel" of the enamel.

An advertising man reported that blotters had brought in business direct. Most who returned the questionnaire believed that they rank high in keeping firm names before buyers. Those engaged in advertising had a tendency to insist that blotter copy be "snappy" and up-to-date, with design in keeping.

**Did you grow soft during the war years?**

**Did you lay promotion away in moth balls?**

**Have you plans under way for the future?**



# TIME TO TAKE INVENTORY OF YOUR *"Sellelevision"*

BY A. C. KIECHLIN

● THE TIME has come for printers to take inventory of their selling set-up and "sellelevision." Have you grown soft during the war years? Have you laid sales promotion away in moth balls? Did you discontinue advertising? Have you any sales promotion plans under way to cover the postwar years? Have you made a survey of selling potentialities in your territory?

If these questions draw blanks, get your house in order now. Passive acceptance of whatever business falls into your lap from now on may increase your blood pressure, but not your postwar profits. Aggressive promotion of all opportunities will be the answer to your prayer for substantial earnings. All types of goods will be marketed, their producers will need printing service. This means brisk business for this industry for those equipped with the know-how and want-to.

In prewar days, some printers used direct mail effectively. Now is the time to revive it. An introductory letter to old customers and to likely new prospects in your territory will establish contact. Even though you cannot get as much material as in prewar days, or if labor is scarce for the time being, the right type of direct mail circularization should put prospects in the right frame of mind toward your organization. When the shortages are but a memory, and it shouldn't be long now, these prospects will give you first preference.

For a number of years, very few business men have tried to sell their customers anything. Too often the customer has been told, "We're all out of it and can't get any more. You know there's a war on." A bid for business now, even though con-

summation may be projected into the postwar period for a spell, will be taken as a friendly gesture that should bear profitable results when the war-created shortages and restrictions are no more.

A revival of newspaper advertising now, even in a limited way, along the same lines as the direct mail matter just mentioned, an introductory message telling prospects that your organization is equipped to provide topflight printing service on their postwar operations, will sow the seeds for profitable business in the near future.

Such contacts made now will put prospects in the right frame of mind toward your establishment. A new day is born. The seller again seeks the buyer. To consumers, this is a welcome relief. Many gruff words have been spoken by sellers or their employes during the war. It has been a matter of considerable comment that ordinary courtesy, so essential to good will in normal times, has been short-circuited in war years.

Sometimes business management is not to blame, because plentiful jobs have made the workers indifferent. Nevertheless, customers have long memories. From our field work, we believe that many sellers of goods or service have lost trade during the war, trade that they may not get back after the war, just because the "Voice with a Smile" was replaced by a poison puss and a take-it-or-leave-it attitude.

Your organization may not be in this category and we realize that printers have had their own headaches. Nevertheless, any attempt to sell something today with some sem-

blance of prewar selling urge will be received favorably by consumers restricted for so long in their attempt to buy what they want when they want it and getting harsh words in the bargain. Printers should revive some of their prewar selling standards, one of which is courtesy. During the war, it has been by-passed too often and it is an important factor in successful selling.

Many printers have been lulled into complacency by the contention that the postwar period will beget a wave of buying that will engulf them. Big savings in war bonds and bank accounts are reported daily, but it should not be forgotten that this country had a tremendous capacity for output prewar, and the war has expanded it to maximum.

Even if a tremendous demand has come with the postwar period, our productive capacity should be able to take it in stride, which means that before long there will be ample to go around and competition will return as a fixed factor in business.

As to the postwar demand, we might point out that some of the business held up because of war stoppages may not materialize during the postwar period. The man who traded in his car yearly during prewar years won't go out to buy four new cars when they are available again. If you bought four pairs of shoes yearly before 1942 and have been allowed to buy only two pairs yearly under rationing, you are not likely to buy eight pairs now just because rationing has ended to make up for those you could not buy in war years.

So the business not done in the war years won't all be postwar gravy and this fact will indirectly affect



the members of this industry even though it may not directly apply. In so far as printing itself is concerned, the printers are favorably situated. Many concerns have set aside postwar reserves for advertising, crediting this account with their normal outlay for advertising, and they have earmarked the total for postwar disbursement, so the printing industry may experience the cumulative effect of these deferred advertising commitments. But it isn't likely to work out just that way in other fields. Cut-backs, lower wages, and high taxation are other depressives that require consideration and make it highly desirable to sharpen your selling wits and not to depend upon an all-out buyer's market in postwar days.

Unquestionably, however, postwar business will be good, but the best results will come to those printers who do a good selling job and do not try to coast along on the wave of buying begotten of wartime restrictions, because there are enough progressives in this field, high-pressure boys going after postwar sales with ye oldtime selling spirit, who will set the pace for all printers. They must mark similar time if they expect to profit substantially on any postwar

buying binge. Also remember that with heavy cut-backs in war work, labor is becoming more plentiful and more personnel will come into the lucrative printing field, some of them as workmen, others as plant owners. Salesmen will be more plentiful too, so your selling program should be set up now.

Since 1942, many billions of dollars' worth of goods have been sold direct to the Army and Navy by company executives, whereas, before the war, civilian goods had been sold to the public through dealers and salesmen. Since the last quarter of 1941, according to one estimate, the number of salesmen has decreased from two million to about one million. These men who went into service or war work will need a great deal of coaching to get back into their selling stride. Untrained salesmen entering the printing field will also need training.

Many managements are now instituting selling courses so that their salesmen will be properly trained before civilian production has been resumed on a full-capacity basis. It is estimated that the number of jobs available to salesmen after reconversion will be more than one million in addition to those who have

maintained their selling status during the war. In a recent survey, the manufacturers anticipated increases from 10 to 100 per cent in sales personnel. Printers had better get on the bandwagon now because selling is coming back into its own.

New plant owners entering this field, sponsored by the G. I. Bill of Rights or their own do-re-mi, mean more competition for all printers and this is still another reason why those in the business now should put their salesmanship through a process of reconditioning.

Salesmanship is the atomic energy that can wipe out unemployment in postwar days so tune up the engine now and take out of it the knocks that have developed through mis-use or dis-use during the war. Don't figure on catching the gravy train to big profits in the postwar years even though the future looks bright. Sunshine begets shadows but you can keep on the sunny side through continual application of the fundamentals of effective salesmanship backed by competent business management.

The postwar period is here. You're on your own again. Your success will be exactly in proportion to your "sellevison."



★ ★ ★ ★ ★ ★ ★ ★

## LIBRARY OF *Promotion Classics*

Davis, Delaney, Incorporated, New York City printers, have just established a "Library of Promotion Classics." This service makes available to executives an opportunity to examine outstanding printed promotion pieces, the high cost of which prohibits their general distribution. According to the firm's president, some of the most significant items being printed today are among the promotion material developed by the country's leading businesses.

These documents record tremendous undertakings, reveal the initiative and foresight of American enterprise, and tell of the resourceful blending of men and material to meet the demands of a great nation. At the left are pictured four of the pieces: the Shell Oil Corporation's "Shell . . . Soldier and Civilian," "Badger Builds" by E. B. Badger & Sons, Uxbridge Company's "The Story of Uxbridge," and Abbott Laboratories' "Men Without Guns." Case histories accompany each promotion piece.





*This striking illustration of colorful pheasants against an autumn background was used on the cover of a "Sportsman's Land of Dreams" folder which was issued by the South Dakota Game, Fish, and Parks Commission. Reproduction in THE INLAND PRINTER was made through the courtesy of that commission*

*Conservative,  
Dignified, Formal*

# GRAY

-in its place it's an excellent  
**SECOND COLOR**

★

BY GLENN J. CHURCH

● Not commonly used, the possibilities of gray as a second color are not fully realized. True, gray is restrained, subdued, and lacking in the vitality possessed by some other hues. But, like all good second colors, it has its place and when fittingly employed can add charm, character, and "class" to a printed piece.

You can use lots of gray, safely. In fact, a common fault is not over-use but failure to use enough of this unobtrusive hue.

In the accompanying demonstrations, two tinted grays are shown in addition to the hue commonly known as "gray." When printing on coated stock, or by offset, this gray can sometimes be satisfactorily



**ABOVE:** Gray is admirably suited to bold, poster-like pictorial treatment. Detail can be large and forceful without appearing gaudy or overdone. When practical, a gray such as this can be simulated by a screened tint in black



**LEFT:** Gray can be used lavishly to achieve striking, yet inoffensive effects. Here a bluish tint of gray adds icy-cold realism. Gray can hardly be over-used; in fact, a common fault is not using enough of it

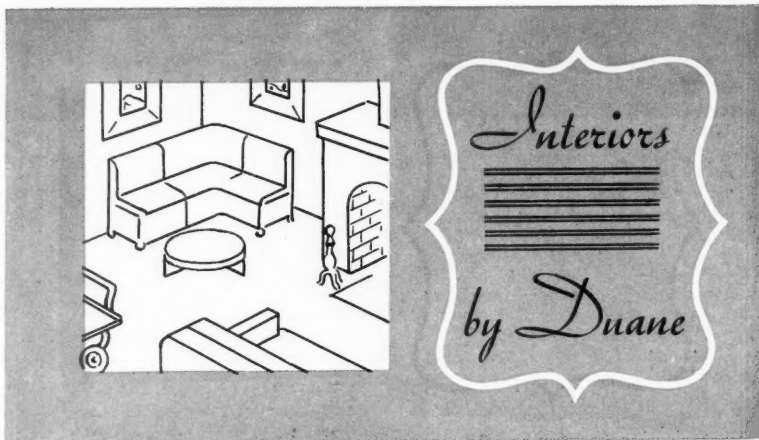
**BELOW:** Massive "picture frame" borders can be constructed with solid areas of gray. Here a rose tint of gray gives warmth to the printed piece. Consider the possibilities of using these tinted grays on fitting occasions

simulated by employing a screened tint of black.

The bluish tint achieves an impressive realism when it is used in advertising products such as ice or refrigerators, or services such as cold storage for perishable foods, fur storage, *et cetera*.

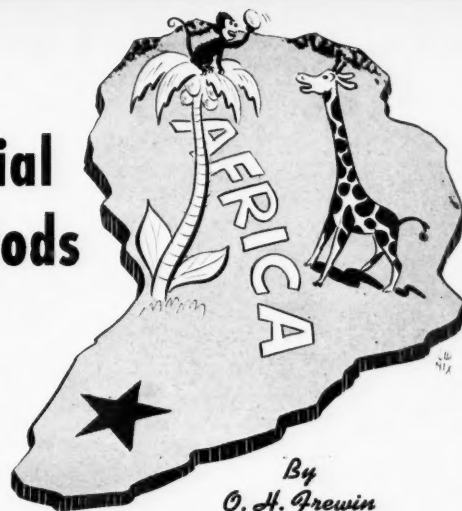
A rose tint introduces a note of warmth into the printed piece, while retaining the charm and character conveyed by gray.

The effective use of gray gives real significance to the axiom "Paper is part of the picture," as evidenced by the examples on this page. The hue and the value of gray make it contrast well with white, yet overprinting in black is quite legible.



# South Africa Settles Its Industrial Difficulties by Conciliatory Methods

**National Industrial Council has proved practicability of deciding all wage and other differences by arbitration**



● THE OTHER morning I was delayed at the corner by an ox-wagon. While waiting for the traffic to pass, I noticed that standing alongside me was the other local Master Printer. I suggested he join me in morning coffee at the club.

While we were having it he mentioned that he had heard that I had been to the printers' meetings held in Johannesburg last year, and he asked whether I had enjoyed them. I replied that the conference had been most helpful and that in all probability much good would result therefrom. The next remark that he made somewhat startled me:

"You know, Mr. Frewin, I can never make out how all these organizations and committees came into being and what they are doing. They are a complete mystery to me. All I know is that occasionally they or their officials give me a deuce of a lot of trouble!"

I was struck by this statement. I could not help but feel that there must be many other Master Printers in the country areas who had the same idea. I tried to explain to him along the following lines.

## **Set Up by Newspapers**

In the 1880's many newspaper proprietors in the Cape Province were being harassed by libel actions and other difficulties, with the result that they decided to form an organization to protect themselves. The first meeting was held (so far as I can remember) in Grahamstown in November, 1882. That was the beginning of the Newspaper Press Union. For some years now, Mr. T. B. Glanville has been its secretary, and Mr. D. M. Smail is secretary of the Country Press Section, which caters specially to firms in the country areas.

Much later the jobbing master printers, some of whom were also newspaper proprietors, decided that they should come together for the purpose of taking a united action when necessary. There is a record of a meeting of the Associated Master Printers of the Cape being held

in June, 1904. It was not, however, until about the middle of 1917 that arrangements were made to form a national body of employers in the printing industry for the purpose of coördinating the efforts of the various provincial centers.

By 1923 they had arranged for Mr. M. Hennegin to build up the employers' organization in the same manner that Ivan Walker was then building up the South African Typographical Union representing the employees. The Master Printers in each large center have their local organization. Their coördinating body is the Federation of Master Printers of South Africa.

## **Union and Employers Meet**

This Federation keeps a watchful eye on the activities of its local organizations and deals with national questions. When necessary it makes representations to the government concerning matters of interest to employers.

Employees in the printing industry had also found it necessary to organize to secure an improvement in wages and working conditions. They formed unions in the principal centers. Though these local organizations had their "ups and downs" they finally came together on a national basis and formed the South Africa Typographical Union. As with the Federation of Master Printers, the Typographical Union has its local branches under the control of the headquarters of the union.

These three organizations, the Newspaper Press Union, the Federation of Master Printers, and the Typographical Union made steady progress and from time to time came into contact with one another with a view of settling difficulties which the members of one organization sometimes had with a member of another, or in matters of a national character.

About 1918, representatives of the union and the employers in the Transvaal met almost every month to discuss and settle amicably differences of opinion regarding wage

rates and working conditions. These meetings were very successful and proved the practicability of settling industrial differences by discussion and conciliatory methods.

A national conference was held in November, 1919, between representatives of the two employers' organizations and the union. Delegates came from all parts of South Africa. This meeting was the beginning of the National Industrial Council of the printing and newspaper industry of South Africa. Being made up of an equal number of representatives of management and labor, the Council is, in effect, the parliament of the printing industry.

The group eventually formed itself into the National Industrial Council of the printing and newspaper industry of South Africa. This body, which held its first meeting in Johannesburg on March 20, 1920, negotiated an agreement between the employers and employees covering wages and working conditions.

## **Approved by Government**

The experiment of negotiating wages on a national basis proved so successful that a few years later the government introduced the Industrial Conciliation Act whereby wage agreements such as that which had been negotiated by the printing and newspaper industry could be submitted to the Minister of Labour and if approved by him could be given force of law. In other words, it was government of the industry by the industry, subject to a measure of Government supervision.

The National Industrial Council met occasionally to negotiate wage agreements, which usually covered a period of two years. These agreements gave the employees a degree of security previously unknown to them, and in the case of the employers, enabled them to tender for contracts or specific jobs with the certain knowledge that the wage



rates were not likely to fluctuate seriously, nor was there any possibility of a strike which would prevent them from complying with the requirements of their customers. Employers were also enabled to invest in more modern equipment.

The period of industrial peace resulted in the Council being able to devote its attention to the major problems which faced the industry in 1920 and the depression which followed some years later.

The first one was the question of unemployment. An unemployment fund to which both employers and employes were required to contribute was created by the Council at its first meeting in 1921. At that time all payments were made to the Council, but it was eventually agreed to give each employe a contribution card upon which stamps were to be inserted of a value representing the total amounts payable by employer and employe to the Council. Later this scheme was extended to cover amounts payable by employers to the Pension or the Provident Fund, and more recently, to the Joint War Service Fund.

Meetings of the Council have frequently shown the necessity of having sub-committees for handling subjects which require special attention. It is for this reason that for some years the Council has had a Native Affairs sub-committee which is responsible for the administration of the terms of the Agreement in respect to all native and mission establishments. This sub-committee makes its recommendations for guidance of the Council itself and its committees.

#### Provisions for Emergencies

As the Council cannot meet frequently without inconvenience to a large number of delegates, it is customary for it to meet once every two years (there is adequate provision for any emergency meetings) and an executive committee is appointed which usually meets twice a year. Its membership is drawn from the principal towns of the Union, together with a member from the country areas.

The executive committee deals with major matters arising between meetings of the Council. There are, however, a number of urgent items of lesser importance which are handled by a still smaller committee consisting of three delegates each of employers organizations and the union.

My colleague understood how both employers and employes had built up their national and local

bodies and had thus formed a unifying council or parliament for the purpose of laying down legislation for the industry. He even went so far as to admit that for some time he had had his own ideas about one or two improvements in the terms of the Agreement which should be attractive to the union members. On hearing the details I admitted they were worthy of further consideration. He agreed to come along to the next meeting of the country areas division.

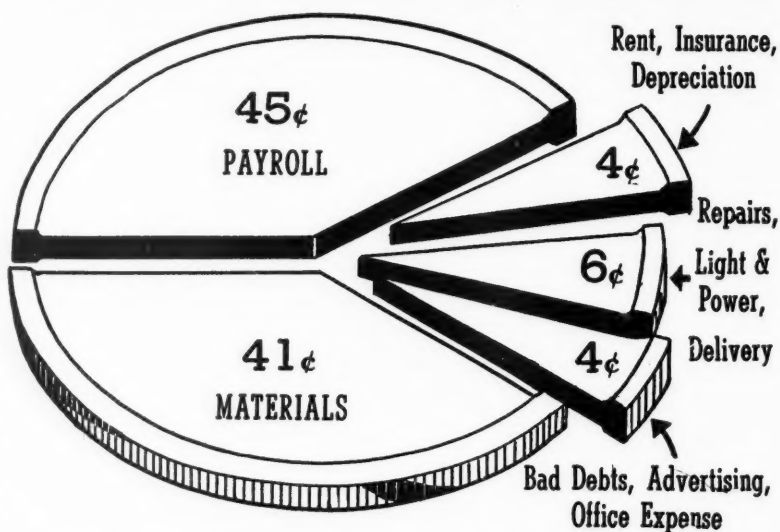
He wanted to know what machinery there was to deal with the firms or employes who broke the terms of the Agreement. I pointed out that when a complaint was made to the secretary of the Council regarding a firm in the country areas, he and the Council agent for the area concerned made investigations. Their report was submitted to the standing committee, which decided whether it was a matter where the employer or the employe concerned should be called upon to explain. Subsequently, the explanation and evidence in support of the complaint are investigated and a finding given.

It might be that a transgressor is able to satisfy the committee that there had been a reasonable explanation. The more serious irregularities, particularly those where there have been previous complaints, are referred to the Public Prosecutor for the area concerned and he may decide that the matter should be taken to court.

In some cases, especially where there may have been an inadvertent contravention, the firms are given the opportunity of paying the arrear wages. If firms are dissatisfied with a decision of the standing committee they can appeal against it to the executive committee, and if necessary can lodge a further appeal against the finding of the executive committee with the Council.

In the larger industrial centers, however, there are Joint Boards, consisting of an equal number of representatives of the employers' organizations and the union. These Joint Boards are called upon to see that the terms of the Agreement are observed in their area and if not, to make a report and recommendation to the Council regarding any irregularities.

## The Dollar of Printing Production Costs



★ This authoritative chart on printing production costs was created from the 1944 Ratios for Printing Management, compiled by Printing Industry of America, Inc. Figures represent the records of 387 successful and efficiently operated printing plants throughout the United States, and cover more than \$100 million worth of printing production. Old-timers and expert printing estimators

alike will discover from this chart that these ratios differ widely from cost formulas which have long been recognized as standard in our industry. Old methods of figuring the cost of printing are obsolete. The only sure way of learning your present costs is to develop a complete cost analysis on each job until a new formula can be developed.





# BREVITIES

*Edited by H. V. Downing*

ITEMS ABOUT THE TRADE AND THE MEN WHO MAKE IT. BITS OF INFORMATION COLLECTED AND SET DOWN HERE FOR YOUR EDIFICATION AND PLEASURE

● THERE SOON WILL be as many Pocket Books as there are hidden taxes. With the publication of "Past Imperfect," by Ilka Chase, Pocket Books Incorporated will issue its one hundred fifty millionth little "pocket" book.

● FINDING (by survey) that "Gimme the Minneapolis Star-Journal" was a confusing mouthful, that newspaper has officially changed its name to the *Minneapolis Star*. Except the name, all else remains the same, according to John Thompson, publisher.

● THE TREMENDOUS Graphic Arts Center planned for New York City inspired the Graphic Arts Association of Baltimore to wonder if a similar project—on a modest scale—might not be worked out in Baltimore. Interested members have been asked to submit potential requirements.

● FIRST AUSTRALIAN to be admitted to the British Typographers' Guild of London, Douglas W. Tate is the fourth man outside of England in the world to achieve membership. The chief typographer of Jackson & O'Sullivan Printers Limited, Brisbane, Mr. Tate qualified by passing a difficult test covering all divisions of typography.

● ARNOLD CONSTABLE (which is a nice place in New York City to buy your wife a present) devoted its window displays for a week in August to a demonstration of production of the fall issue of its fashion magazine, "Preview." Scenes ranged from selection of fashions through photography, layout and copy preparation, to the pressroom at Davis, Delaney, Incorporated, where "Preview" is printed.

● ONE WOULD SAY that a scarcity of elephant ivory for billiard balls seventy-five years ago would have had a negligible effect on the printing business. But a cash prize of \$10,000 was offered for a good substitute. A young American printer, John Wesley Hyatt, won the award by originating the plastics which are just now coming into their proper place in the printing industry for use in platemaking and binding.

● THE *Chicago Tribune*, which has been "first" in so many fields, is the first (and quite possibly the last) newspaper to utilize huge color presses for giving its readers, along with their morning coffee, a full-color picture of an ashcan overflowing with garbage.

The distasteful but dramatic picture was used in connection with the *Tribune's* campaign to rid the city of rats. In a letter to the editor, one reader said he thought he'd seen everything until he saw the big lifelike color portrait of garbage.

● IF YOU ARE going to shorten and reprint a book, it is advisable not to call it "complete and unabridged" or "a full

length novel." The Federal Trade Commission disapproves of the subsequent deceiving the public. In answer to one complaint, a publisher said his books carried such statements as "This detective novel has been cut to speed the story," printed on the reverse side of copyright pages. The Commission holds that this does not constitute adequate notice to the purchaser due to inconspicuous location and microscopic type in which such statements are set.

● WHEN A WOMAN—and a little woman, too—becomes president of an equipment company, that's news! Here it is: Miss Edna L. Travers is now president of Bingham Brothers Company, makers of



EDNA L. TRAVERS

rollers and adhesives since 1826, with the main office in New York City. Miss Travers started in with the firm in 1917 as a combination stenographer and switchboard operator.

● SPEAKING of "style," Theodore Roosevelt didn't always "speak softly" even though he never let go of his "big stick." When he became enthusiastic about spelling reform, in 1906, he sent a list of 300 words to the Public Printer, ordering that the simplified spelling be used in all government publications: "though" was to be "tho," "pressed" became "prest," and an "l" was to be dropped from "dull." An alarmed House of Representatives immediately passed a resolution ordering the GPO to "observe the standards of orthography prescribed in accepted dictionaries." Roosevelt surrendered, but many changes he demanded have since become acceptable, such as bouncing the "ue" off the end of "catalog."

● IT ISN'T MUCH of a jump from the corset business to the boxing and printing business. Half a century ago the Warner Brothers Company, Bridgeport, Connecticut, decided to make boxes for housing its foundations for ladies. Other people wanted the boxes for other purposes. Soon the department for making boxes to put things into grew almost as large as the department which made things to put ladies into.

The box division has once again outgrown its quarters. The folding box department is to have a new building constructed for it. And the printing department is moving into a building purchased for it and the set-up box department. Bradford G. Warner, secretary of the company and manager of the box and printing divisions, has been made a vice-president.

● THE UNITED STATES Supreme Court printer has retired and gone fishing. For more than fifty-five years Clarence E. Bright has deciphered and set up the opinions of Chief Justices Fuller, White, Taft, Hughes, and Stone. But Oliver Wendell Holmes wrote the worst—and possibly most interesting hand of all.

Pearson's Printing Office has been printing Supreme Court decisions for almost three-quarters of a century. Bright was the original devil when Pearson died, and, even though still under voting age, he was entrusted with the Court's work. Now he says he's too old to be guarding the secrets of the Supreme Court. The shop is dismantled.

Neither Bright nor Pearson had a formal contract with the Court. What they charged, the Court paid. The work is exacting and the danger of leaks great. Probably no other Washington printer will want the business. Maybe the Supreme Court will set up a print-shop in its own marble halls.

● THE STAMINA of the Dutch is proverbial. And it is displayed to advantage in a booklet called "Our Farmers' Fight for the Future"—telling in words and pictures, without whining, of the havoc created in Holland during five years of German occupation.

Propaganda that asks for assistance, not charity, wanting to buy fertilizers, machines, and feeding stuffs, the booklet was published by the Ministry of Agriculture, Fisheries, and Food Supply. Striking and colorful layouts and drawings for the brochure were done by T. Michels and F. Hazeveld. It was printed by offset by L. van Leer and Company, of Amsterdam. The copy, of which just the right amount is used, is in English, or perhaps "American."

The IP received the booklet as "an example of the standard of present Dutch publicity and typography," and that high standard is comparable to the Dutch character.

# Ace Typographer

# of Yesteryear

● FOR NEARLY thirty years C. A. Merrill has been superintendent of the printing department of the United-Rexall Drug Company, Boston. He learned printing the hard way, back in the days when you had to "steal your trade." Because he has never forgotten his early struggles, he gives much time to teaching newcomers in his plant the fundamentals of printing. He wants them to have a better break than he had.

Starting as a press feeder in an Auburn, Maine, printshop when he was fifteen, Mr. Merrill wanted to set type. The boss told him to learn on his own time, so the boy remained in the shop evenings and set up imaginary jobs. The boss would point out errors the next day,



**C. A. MERRILL**

Superintendent of Printing Department  
United Rexall Drug Company

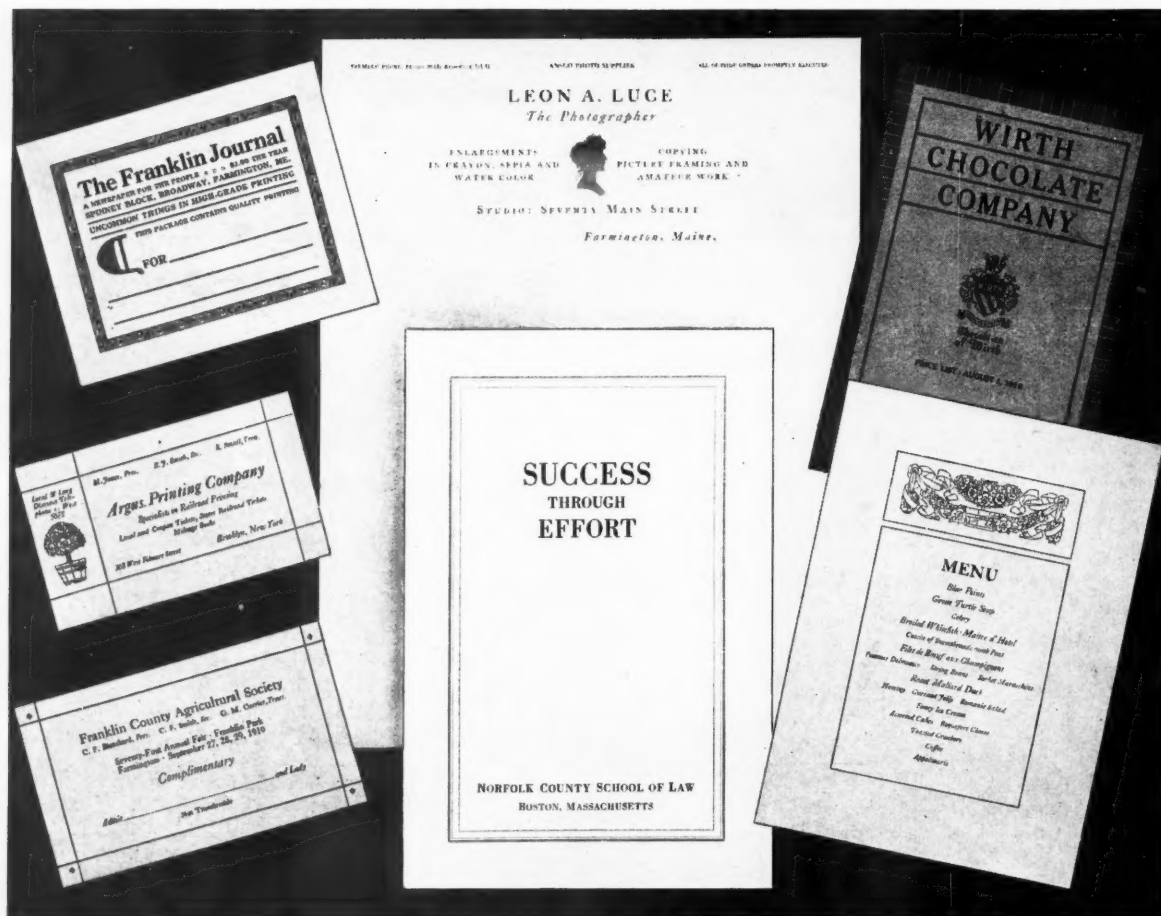
and that night he would make the corrections.

After six months of this he was employed as a compositor by an-

other shop in town, at \$1.25 a day. The first job he set, however, was so full of errors his pay was cut to \$1. Mr. Merrill was discouraged but decided to "stick to the stick." The trade papers helped develop his taste but realizing the need to know more about the principles of good typesetting and design, he took the ITU correspondence course, then conducted by F. J. Trezise, of THE INLAND PRINTER Technical School.

"While I occasionally set a good job before I took the course," he said, "it was all guesswork. I learned to set by system. The lessons on proportion, balance, shape harmony, tone harmony, and color were a revelation to a man who was setting by instinct."

Sold on simplicity—which he spells "Caslon," a type face that came close to being his trademark—C. A. Merrill designed the chaste and dignified pieces which are reproduced below. Some of these appeared in THE INLAND PRINTER as long ago as 1912, when he was an ambitious self-taught beginner



At a time when ornateness was too much in evidence, Mr. Merrill was an advocate of simplicity. "I believe in simple effects," he said then, "because a job is more refined and can be produced more economically without a complicated mass of rule, border, or ornament. I never use an ornament unless it has a direct bearing on the job."

After two years as a compositor in Auburn, Mr. Merrill went to work for Knowlton & McLeary in Farmington, Maine. With the exception of a few months in a Troy, New York, trade journal plant, he spent four years there. In 1911 he helped start and took charge of a newspaper plant in Farmington.

Paradoxically, his present position came about as the result of a decision to get out of the printing business. The sales manager of the Boston company urged him to get into advertising and sales promotion. He hadn't been with them long until a manager was needed in the printshop. Mr. Merrill built it up to a big department which, within a recent two-year period, handled \$1,000,000 worth of printing.

He supervises the production of labels, wrappers, catalogs, advertising literature, and die-cut store displays in lots of many thousands for retail drug stores. Not set on doing things the same old way, Mr. Merrill has saved the company thousands of dollars through ingenious improvements in both design and production of the great variety of printing it requires.

Next to looking after United-Rexall Drug's printing needs, Mr. Merrill's major interest is in teaching young men to be good printers. More than half the men in the plant, including foremen, served their apprenticeship under him. His teaching formula is simple.

"Give me a frame of Caslon, 6 to 36 point, a few job fonts, an italic, a good Gothic letter like Cloister Black, and an old hand or job press, and I can teach a youngster all he needs to know of the fundamentals of printing," he says. "From there on, everything to do with printing is just an easier or more efficient way of doing what he learned in the beginning."

What does he think of printing as a career, after more than forty years in it? "If I had my life to live over," he says, "I wouldn't ask a better deal than to be taught the trade I worked to learn and have found so stimulating. The enjoyment I have obtained from printing is a greater satisfaction to me than any financial returns I have had."

## THINK TWICE BEFORE USING AGENCY TO COLLECT DELINQUENT ACCOUNTS

By Harold J. Ashe

● WITH RECONVERSION under way, with mass layoffs and unemployment, with the wartime pay checks sharply reduced, and with millions dependent upon the unemployment insurance benefits, delinquent accounts may become a major problem of business men. If, as most authorities think, the unemployment gets worse before it gets better, business men will be sorely tempted to resort to collection agencies as a solution to the problem of eliminating overdue accounts on their books.

Yet, before the creditor succumbs to the wiles of a solicitor beating the brush for a collection agency, he might well pause and consider all the angles inherent in turning over accounts for collection. A choice will probably be presented to the dealer by the agency solicitor: an outright purchase of accounts, or collection on a commission basis.

Where the accounts are purchased outright, the price that's offered for run-of-the-mill delinquent accounts brings the dealer as little as ten cents on the dollar. If on a commis-

sion basis, the agency may charge 50 per cent for the bills collected. Granted that the collection agency by its work may justify such fees in some instances, nevertheless the business man should ask himself whether, from his own self-interest, the services of an agency are warranted, either from the standpoint of the discount or the commission or more compelling considerations.

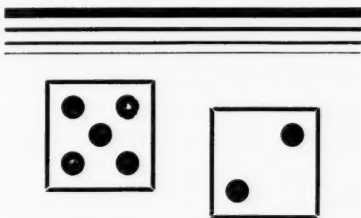
### No Control Over Agency

It should be remembered that while the agency is acting for the creditor, it is not subject to the creditor's control. The collection agency's one and only interest in the matter is to collect the debt by fair means or foul; let the bad-will created by its actions be visited upon the dealer, if it must. In the mind of the debtor, let us be clear, the action of the agent is going to be considered as the action of the dealer, and the debtor will make no fine distinction between the two. Methods that the creditor would hesitate to use, the agency will have no qualms in utilizing.

Effective in pursuing deadbeats—and they are unexcelled in this field of activity—they are no less zealous in the harassing of honest debtors who, potentially at least, represent a part of the clientele that has made the printer's success in business possible. Small-town business men, especially, should think twice before allowing any collection agents from nearby cities to come in and roust around once-valued customers. Such customers may have a wide circle of friends who, aware of the circumstances behind the non-payment (even if the dealer is not) may adversely affect the creditor's business. Under conditions like this the selling of a \$100 debt for \$10 becomes an expensive transaction for a printer as he puzzles over certain valued accounts dropping away.

"If I can't collect a delinquent account myself with my methods I don't want a collection agency to do it," an unusually successful man told me. He is noted for the goodwill that he enjoys in his city.

"The real test of good-will," he explained, "is in collecting the old accounts. You can't preserve that good-will if you treat customers down on their luck as if they were rascals. The business man can usually do everything to collect a bill



## You're not gambling

... when you put another color to work in your advertising. Horse power is an essential factor in operating machines, but—it takes sales power, and plenty of it, to create the demand for those machines. It takes sales power to create markets for the products made by machines. Take it any way you choose, sales power or sales horse power. Printed matter, effectively illustrated, intensifies sales power—it commands attention, it provides the best possible demonstration in picture form of the product to be sold.

Whether machinery, or machine-made products, printing provides the only satisfactory method by which the sharp, clear-cut definition of details so necessary to the proper understanding of the subject can be secured.

The York Composition Company  
York, Pennsylvania



that an agency can. The point is that business men have ethical considerations that stop them. These same considerations should prevent them from allowing an agency to do what they, the business men, would not. Transferring the task does not really transfer the responsibility. In any event, a man should understand that he must accept the consequences of acts of the agency so far as good-will is concerned.

"Three of the most valued customers I have today once headed a list of bad debts that, save for second thought, I would have turned over to the mercies of a particularly hard-boiled collection agency. Today, one of these customers is my best friend, and I wince every time I think of it. Pushing him around wouldn't have caused him to pay up any quicker than I did by using a little common sense and sympathetic understanding. In fact, the basis for our friendship today was laid in discussions of the ways and means to liquidate his debt."

#### Methods Are Distasteful

No objection can be raised to the use of collection agents in running down dead-beats. The trouble is the dealers rarely make fine distinctions between purely old accounts and dead-beats. And collection agencies thrive on catching honest delinquents in every batch of accounts turned over to them. Such debtors eventually pay, have no intention of doing otherwise. The collection agency, in pushing these debtors around to make their presence felt, usually do exactly what the creditor can do; sit it out until the debtor's financial circumstances improve.

"I'd as soon hire a so-called 'business building organization' to come into my store as to hire a collection agency," another successful dealer said. "In either case, their sole interest is in the commission—not in the continuing success of the man whose survival in business may be even more dependent upon good-will than upon the non-payment of a few debts that have accumulated in the course of business."

The methods resorted to by the collection agencies are many and varied, but most of them are distasteful to honest debtors and the merchant should think long ere he unleashes them against once valued customers. Not only may many of them be depended upon to use every legal trick of their calling, but a few step over the line in their zealousness. In so doing, they occasionally run afoul of the law. Collection agencies operating as branches of

private detective agencies have a penchant for using badges in an abuse of authority. Creditors should be warned that under certain circumstances they may be legally liable along with the agency for acts committed by agency employees.

If the merchant feels that he must resort to the services of a collection agent to run genuine dead-beats to earth, he should take sufficient time to weigh each account before surrendering it for collection. He should consider all consequences as against the amount he may realize if collection is made. He should try to view each account objectively, asking himself if the circumstances do not warrant waiting.

Unemotionally and impersonally he should try to determine which debtors are dead-beats and which are not, separating the sheep from the goats. An honest delinquent debtor may be a great asset in the future if efforts are made to salvage his account and at the same time preserve his good-will.

The temptation is great to vent one's ire on the honest delinquent debtor out of anger at inability to effect collection from the dishonest. The dealer can't get at the dead-beat and is only too likely to take his wrath out on the honest debtor who acknowledges his debt.

#### Dead-beat's Trademark

Many debtors feel as badly about their debt as does the creditor but don't know how to convey this feeling to the dealer and so, from a sense of shame and panic, take refuge in dodging the creditor until they can pay the bill. The dealer, therefore, shouldn't be too quick in assuming that dodging is the mark of a dead-beat, at least until other evidence supporting such a conclusion is forthcoming. If able to pay, and the debtor does not, then the creditor is certainly safe in assuming he is dealing with a dead-beat.

Unlike your honest debtor, the case-hardened dead-beat is usually glib and ready with circumstantial stories and excuses for his failure to pay. Unless he is new at the racket—and it is a racket as distinct as picking pockets or selling phony oil stocks—he knows all of the legal tricks of his nefarious trade. After a few interviews with him, the alert dealer can usually identify him for what he is.

If the dealer must use a collection agency he should do so only as a last resort. Good-will is too hard to win to dissipate it, let alone employ an agency whose methods inevitably must destroy it.

## Here's That Printers' Pest Again!

Further comment on the Type Louse by

FREDERIC J. BRUDI, J. D.

Regional Vice-President

NATIONAL GRAPHIC ARTS EDUCATION ASSOCIATION

The reprinting of a learned description and illustration of the type louse, the traditional fly in the printer's ointment, in *The Inland Printer*, for February, 1946, from Typographic Service Company, of Rochester, New York, should be well applauded—not only as a very timely publication of scientific data which all printers will welcome, but as a healthy stimulus to further research work on this age-old scourge of the printer's apprentice.

Historically, we find the type louse is first mentioned in the *Trestle Board*, a very early trade-union organ, published for distribution among the workmen engaged in the erection of King Solomon's celebrated temple at Jerusalem. Typographic tradition informs us that a chapel of printers (A. F. of L.) meeting in a hall of that famous edifice steadfastly refused to admit outsiders to their membership—lest through them the dreaded type lice be introduced into the composing rooms of Israel.

Josephus declares that the temple printers were so determined to exclude the type louse from their territory that they availed themselves of every possible means of discouraging it—including state inspection-stations for the three entrances of the temple, and on all the highways at the borders of the country. Diligent watch was kept, but without avail, for, as we learn from other sources, three ruffians from Tyre palming themselves off as expert pressmen thus finally secured employment at the temple, and in due time all the type cases in Israel were infested with the descendants of the type lice in their ample beards.

The identification of the type louse as of the *Blatta* family in the Rochester article is very interesting, but, unfortunately, not correct, for it is well known to the entomologist that the *Blattidae*, by definition, are cockroaches, and not in any sense true lice at all. The choice of the wrong family here by our Rochester friends may be explained, if not excused, as a localism—a localism probably peculiar to a region where lice are, actually, so large as to be pardonably identified as cockroaches, of the ordinary restaurant variety.

Now the use of the more euphonious term, *Pediculus Typus*, for which the present author confesses some liking, is etymologically as well as historically preferable. Travelers have insisted, for two decades, that the cockroaches in the San Francisco restaurants are larger than any others in the world—like the bay, and the bridges and the redwoods—and are daily mistaken for rats in the fog; and it is, of course, entirely possible that lice in the Rochester country might have attained such heroic proportions as to have become a matter of great local pride, but, alas, we must refuse to do violence to the language by calling a louse a cockroach! Surely no self-respecting louse would stand for it, even in Rochester.

THE INLAND PRINTER for October, 1946



# N NEWS AND VIEWS



1. In recognition of his extraordinary services to it the Cincinnati Junior Chamber of Commerce presents honorary membership to Lee Augustine (third from left)

2. J. A. Osborne (left) has completed a history of the *Virginia Gazette*, a 210-year-old paper he has published for twenty years. He is exhibiting old issue to Edmund Myers, Virginia Press Association

3. Group of members of Dutch Federation of Master Printers and luncheon hosts from Graphic Arts Association of Illinois: left to right, seated, J. J. Beukema, Pieter Borst, A. Q. de Flines, J. Biegelaar, G. Veenma, D. Meyer. Standing: S. F. Beatty, H. N. Hoefsmid, C. Hoogerwerf, J. A. Schuurman, P. van Gelder, and Otto E. Bull

4. At conference of southern printers, from left: D. A. Sweeney, Indianapolis; James R. Brackett, PIA, New York City; Albert and William Ambrose, Nashville

5. At same meeting, from left: Tom Ketchings, Walter C. Guy, Mrs. E. A. Koester, James Arrington, Clayton Rand, E. A. Koester, Mrs. Walter Guy, and C. A. Lick

6. Robert J. Erler, who recently became assistant superintendent in charge of pressroom standards at Burr Printing House, New York City

7. Louis Traung, Stecher-Traung Lithograph Corporation, happily cuts into his eightieth birthday cake

8. New sales manager of Comet Press, New York City, is Allan S. Lassner

9. From California State Printing Plant, Edward O. Strong was featured speaker at recent conference of Pacific Coast Craftsmen

10. Walter R. Raasch, manager of Milwaukee branch of American Type Foundry Sales Corporation

11. Newly elected president of Richmond, Virginia, Graphic Arts Guild, Earle S. Mallory

12. Ray Fisher, printing trade's coordinator for Los Angeles Board of Education, in charge of veteran training, was speaker at Pacific Coast Conference

13. As president of Pacific Society of Printing House Craftsmen, Gordon J. Holmquist presided over the twenty-first conference of that group

14. Legion of Merit for wartime contribution to military and commercial photographic art is presented by Colonel Cleon Freeman to Harry H. Lerner, president of Rogers-Lerner, Incorporated, New York City. A technical sergeant, Mr. Lerner was chief of color reproduction unit of Army photoengraving laboratory

# Die-Cutting the Occasional Job on a Platen Press

BY C. E. BAKER

● MANY PRINTERS have turned down simple die-cut jobs because they thought the work could not be handled without purchasing costly cutting dies. Yet such jobs as file separators, tabbed index cards, in fact all jobs in which the edge of the sheet forms the tab, can be handled



Figure 1. Die for end cuts

by any printer who is handy with tools right in his own shop.

Old broken band saws make good cutting dies. These can be procured free of charge from any planing mill or woodworking factory. The blades are flexible and will bend easily without heating. The work must be done slowly and with extreme care, however. It is possible that this ar-

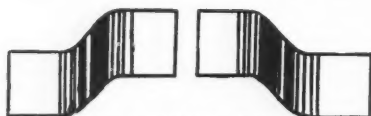


Figure 2. Double die, butted

ticle may bring to mind some other scrap steel which will work equally well or better.

Select a piece of band saw a little wider than type height so that when finished the die will be type high, or a trifle over, since a minimum of packing on the platen is desirable. Cut or break off a piece somewhat



Figure 3. Two dies to cut tabs along edge of sheet

longer than the cut to be made. File or grind off the teeth to form the feet of the die. This operation is to make the die type high evenly throughout the entire length of the piece.

The next operation is sharpening the other edge of the blade to form the cutting edge. This should be done on an emery wheel, using extreme care to keep the cutting edge level and true, since dips or hollows in the edge may result in considerable time being wasted in making ready. The grinding should be done on a bevel for best results. The die

is sharpened on a hand stone after the grinding is done, and is then ready for the bending operation.

This operation requires some skill, but the blade can be bent cold if the work is done slowly and by degrees. Bending or shaping the die is done in a vise, with a pair of round nose pliers and a small peen hammer. The point where the first bend is desired should be positioned in the vise where the tops of the jaws close. Tighten the vise to hold the piece securely, then with pliers and

siderably longer than the sheet, the tabs can be cut in any position along the entire sheet by simply moving the side guide.

In making ready a die-cutting job, the first thing in order after the lockup is to glue small pieces of felt or soft rubber along both sides of the cutting edge. (See Figure 4.) These bits of felt, if made about a point higher than the cutting edge, will strip the sheets and waste perfectly. Next make sure there is no springiness in the furniture. Then place the die on the press. Put a hard packing on the platen. Bring

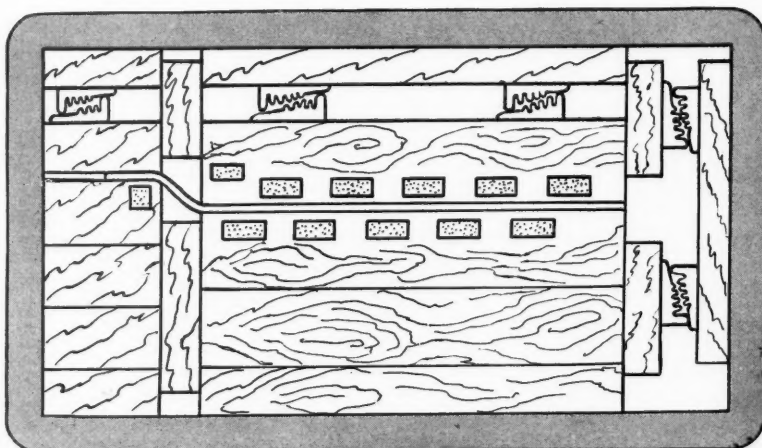


Figure 4. Die locked in chase, with felts

hammer slowly shape the blade to conform to the desired die-cut. This is done by a twisting movement of the pliers, assisted by light taps of the hammer. Use care not to nick the cutting edge, and also to make a true bend, so that the feet of the die will rest level on the lockup table. Bear in mind that the slightest nick in the cutting edge will spoil the die, making it necessary to remove the nick on a stone, after which the low spots can be built up on the platen by hand-cut overlays.

When the tab occurs at either the top or bottom edge of a sheet, only one cutting die is required. (See Figure 1.)

When the tab occurs at various positions along the side of a sheet, such as for file separators, two dies are required, the cutting edge being butted as in Figure 2, or positioned so that the ends of the dies cut to the edge of the sheet. (See Figure 2.) By making the cutting edge con-

form the impression up gradually by means of hand-cut overlays placed on the under drawsheet until the die is cutting perfectly. Use several sheets of pressboard on top of the makeready, then remove the cut section of the top drawsheet next to the delivery table. This facilitates feeding, and permits the occasional shifting of the top piece of pressboard from time to time when it becomes too badly scored to do clean cutting.

It is not advisable to use zinc as a cutting base with these hand-made dies, because it is next to impossible to grind the cutting edge exactly level. The slight unevenness would quickly dull the die in spots if zinc were used. Pressboard, on the other hand, assists in minimizing any unevenness in the cutting edge.

These home-fashioned dies are indestructible. They may be used over and over again with an occasional resharpening.

# MODERNISM

**T**HE manner in which your message is presented decides whether or not it will be read—and here is where Modernism Scores a Bullseye and rings the bell of the cash register.

We not only print advertising in modern styles that accentuate its telling and selling points, but are also able to create sales ideas for you and clothe those ideas in convincing copy and attention-arresting illustration in the smartest new styles.

MISS GERTRUDE MCKAY, late of New York, an artist of splendid ability and attainment, has recently become associated with The Meltons. Miss McKay is a clever exponent of the new European styles of Art Moderne—hand lettering, figures, merchandise illustration and layout.

We are equipped to put expert advertising counsel within the means of business of moderate size as well as big business.

**SCORES A BULLSEYE**

**THE MELTONS** PRINTING-ADVERTISING  
OF HOLLYWOOD 5623 HOLLYWOOD BOULEVARD  
TELEPHONE GLADSTONE 3030

## MODERNISM SCORES A BULLSEYE

★ The manner in which your message is presented decides whether or not it will be read—and here is where Modernism Scores a Bullseye and rings the bell of the cash register

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★ We are equipped to put expert advertising counsel within the means of business of moderate size as well as big business.

**The MELTONS** of Hollywood  
PRINTING • ADVERTISING  
5623 Hollywood Blvd., Gladstone 3030

★ No, thank heaven, the original advertisement at the left is not a recent abortion. We are just reproducing it here to remind you of what went on in the field of printing design back in the jazz mad 'twenties. Those were the dark days when "modernism" meant something radically different from conventional, sensible design. Illegible lettering is "different," but it certainly isn't good.

*Typographic  
Clinic*

★  
*by Glenn J. Church*

★ Fortunately for today's readers who are continually confronted with a mass of advertising matter, the impression of "modernism" can be conveyed by design that is fresh and has a modern feeling and yet can be read and understood... that makes a good impression ...that accomplishes its mission successfully. In the reset design, logical layout and perspective lettering achieve true "modernism."



# Lose "Free Speech" Protection Against Taxation of Advertising

By ALBERT W. GRAY

When the legislature of New Mexico passed a law twelve years ago levying a tax of 2 per cent on advertising it registered one more attempt to overleap the mandate of free speech.

"There is hereby levied . . . privilege taxes measured by the amount of volume of business done, against the person, on account of their business activities, engaging or continuing within the state of New Mexico . . . in the amounts determined by the application of rates against gross receipts as follows: . . . at an amount equal to 2 per cent of the gross receipts of any person engaging or continuing in any of the following businesses: . . . publication of newspapers (but the gross receipts of the business of publishing newspapers or magazines shall include only the amounts received for the sale of the advertising space) . . ."

The difference between this case and those that have gone before is that this statute alone has received the approval of the Supreme Court at Washington.

Two years before the enactment of this New Mexico tax law, Louisiana passed what would seem from a superficial reading substantially the same sort of statute.

"Every person, firm, association, or corporation, domestic or foreign, engaged in the business of selling, or making any charge for advertising or for advertisements, whether printed or published, or to be printed or published, in any newspaper, magazine, periodical or publication of more than 20,000 copies per week . . . shall pay a license tax for the privilege of engaging in such business in this state of 2 per cent of the gross receipts of such business."

The distinction between the statutes is that the New Mexico tax is "measured by the volume of business" for the privilege of doing business while the Louisiana statute is a direct imposition of the tax on the publication of advertising. The consequences to the advertiser would be identical; both are a tax on advertising.

The bulwark that has heretofore withstood the assaults of advertising tax legislation has been the first amendment of the Federal Consti-

tution, "Congress shall make no law . . . abridging the freedom of speech or of the press." While this restriction is applicable only to federal legislation, any state statutes which abridge this freedom have been held prohibited by the fourteenth amendment.

These restrictions are born of a long experience and bitter resentment against Government interference with the rights of publishers. So deep is this prejudice that even today the courts can grant no injunctions against the threatened publication of libels, since so doing is a curtailment of this freedom.

This is analogous to a group of Russians listening, in their country, to a soap-box orator inveighing against their government. "Don't stop him," interposed one of the listeners. "Remember that we have freedom of speech. Wait till he's through—then we'll throw him in the river."

Three hundred years ago, John Milton attacked parliamentary legislation for censorship of the press before publication. Over two centuries ago a tax was imposed on the newspapers and advertisements in

## Articles on Printers' Conventions to Appear in the November Issue

Because of unsettled labor conditions in the printing industry of Chicago, THE INLAND PRINTER is unable to present reports in this issue on the conventions held last month by the International Association of Printing House Craftsmen, at Montreal, and Printing Industry of America which convened at Atlantic City. Our next issue will contain detailed articles on both conventions.

England, aimed indirectly at suppressing criticism of government. This tax, originally imposed in 1711, was increased in 1820, and finally abolished in 1855.

Statutes in Massachusetts placing a tax on newspapers and magazines were passed in 1785 and on advertisements in 1786, only to be repealed within two years of their enactment.

### "...Modes of Restraint..."

"It is impossible to concede that by the words 'freedom of the press' the framers of the amendment intended to adopt merely the narrow view then reflected by the English law that such freedom consisted only in immunity from previous censorship; for this abuse had then permanently disappeared from English practice," observed Justice Sutherland in his opinion determining the appeal of the Louisiana tax law. "It is equally impossible to believe that it was not intended to bring within the reach of these words such modes of restraint as were imbedded in the forms of taxation already described."

In Minneapolis, about twenty years ago, there was published what was then described as a "malicious, scandalous, and defamatory newspaper, magazine, and periodical." Under a statute that anyone publishing such a periodical should be prohibited from continuing so to do, an injunction was granted against the continuance of this publication.

In the opinion of the United States Supreme Court, setting aside the injunction, Justice Hughes said, "We hold the statute, so far as it authorizes the proceedings in this action . . . to be an infringement of the liberty of the press guaranteed by the fourteenth amendment. . . . The fact that the public officers named in this case and those associated with the charges of official dereliction, may be deemed to be impeccable cannot affect the conclusion that such a statute will impose a statutory restraint upon publication."

### Meaning of Free Speech

In another decision appears even more strikingly sanctity accorded the right of untrammelled publication. Shortly after World War I a so-called "Left Wing Manifesto," published in New York City, carried material uncouthly akin to the Minnesota polemic five years later. A quotation from it follows:

"The world is in crisis. Capitalism, the prevailing system of society, is in process of disintegration



and collapse. Strikes are developing which verge on revolutionary action and in which the suggestion of proletarian dictatorship is apparent. Revolutionary socialism must base itself on the mass struggles of the proletariat."

The publisher was convicted under a statute that the advocacy of government overthrow "by writing" was a punishable felony. This conviction was affirmed by the Supreme Court at Washington. To this affirmation, however, Justice Holmes and Justice Brandeis dissented:

"If, in the long run the beliefs expressed in proletarian dictatorship are designed to be accepted by the dominant forces of the community, the only meaning of free speech is that they should be given their chance and have their way."

#### Sustain Advertising Tax

In determining the Louisiana tax case against this background of condemnation of any and all efforts aimed at restriction of publishing guaranteed under the constitution, the court said: "The newspapers, magazines, and the other journals of the country, it is safe to say, have shed and continue to shed more light on the public and business affairs of the nation than any other instrumentality of publicity; and since informed public opinion is the most potent of all restraints upon misgovernment, suppression or abridgment of the publicity afforded by a free press cannot be regarded otherwise than with a very grave concern. . . . A free press stands as one of the great interpreters between the government and the people. To allow it to be fettered is to fetter ourselves."

Two years later this same court sustains the advertising tax of the New Mexico legislature. In that case, however, the attack against the tax statute was based entirely on the contention that such an imposition represented interference with interstate commerce. No reference to the constitutional guarantee of freedom of the press appears in the published record.

#### Blaze Path for New Laws

Undoubtedly the success of this taxing measure of the New Mexico legislature will blaze a pathway for further legislation of this type. Nevertheless, in a current judicial comment there may lie a note of prophecy. "The increasing social burdens assumed by our government, both state and national, will require increasing and more searching taxation for their support."

## Chicago Printer Is Nationally Known as Organist and Pipe Organ Expert

WHETHER THE PRINTING business is his hobby and organ building and playing his vocation, or *vice versa*, is a question Dr. William Harrison Barnes cannot answer himself. He enjoys both and it doesn't matter to him which is called which.

Senior partner in the printing firm of A. R. Barnes & Company, Chicago, Dr. Barnes is well known throughout the industry because of his having headed the Employing Printers of America for a number of years, an office he still holds, and his more recent election to the presidency of the Master Printers (the open-shop) Section of the Printing Industry of America, Incorporated. He is also a member of the board of directors of the Graphic Arts Association of Illinois.

But in musical circles he had established a fame as an organist and pipe organ architect long before a prosperous printing business landed in his lap. (He and his brother inherited it from his uncle and his father in 1922.) He is the writer of the book "The Contemporary American Organ—Its Evolution, Design, and Construction," a study that is comprehensive and authoritative.

Dr. Barnes' talents as an organist are indicated in the fact that he has played more than a hundred dedicatory or opening recitals during the past ten years. Among many other places, he has made recital appearances at the great organ of the National Cathedral at Washington, D. C., but may be heard most frequently at the First Baptist Church in Evanston, where he lives. He is pictured here in his home at the organ he built when still a youth.

Four years ago the old Chicago Auditorium organ was sold at auction to Dr. Barnes for \$1,000. It was sick with an ailment acquired in 1909 when the pitch was changed on part of it for an opera production. Dr. Barnes received much pleasure from rehabilitating it. The *Chicago Tribune* commented that the organ couldn't have fallen into better hands. In a comparatively short time it was transformed once more into a fine instrument.

A state penitentiary boasts a fine organ, the building of which Dr. Barnes supervised as well as furnishing much of the material. A prisoner there obtained Dr. Barnes'

book on organ construction. Completely minus experience he undertook to erect a pipe organ in the prison chapel because the chaplain had expressed a wish for one and a state appropriation was not to be had. When the amateur builder wrote for advice, Barnes became interested and visited the prison. It



Dr. Barnes seated at console of organ he built while in his teens. It has been described as "a thoroughbred residence organ of mongrel antecedents." It is installed in his Evanston home

wasn't long before he was playing the dedicatory recital on the new organ. The governor of the state was present. Subsequently the prisoner was released on parole to Dr. Barnes, who helped him find work at an organ manufacturing plant. The ex-convict married a musically gifted girl and presumably lived happily ever afterward. While Dr. Barnes has not considered adding prison reform to his many activities, the episode is typical.

The leading part Dr. Barnes plays in graphic arts associations is evidence that he doesn't neglect printing for music. Maybe he will pause between trains on a business trip to give a recital, but he is active every business day, and the rolling of his huge battery of letterpress and offset presses is music to his well trained ears—music for which he always has an emotional response.

He is able to find as much—if dissimilar—delight in his office study of report sheets, figuring taxes, and looking into amounts of paper available as he can find in poring over some new music scored for organ. He has attained an enviable balance in his life.

## THE Salesman's CORNER . . .



BY FORREST RUNDELL

● THE EX-ARMY man who gave us the valuable tips which appeared in the July Salesman's Corner had this piece of advice for printing salesmen's organizations: "If . . . the organization will bring in the kid members of the selling fraternity and make the organization worth *their* while, all members will benefit. Programs will come back to a point where they will give answers to problems that puzzled the older members when *they* were starting out. And they will bring back techniques some of the older members have forgotten."

This advice seems sound enough to warrant the Salesman's Corner taking it. Therefore we will devote this article to some of the problems a new salesman meets and hope that older salesmen also will benefit. In the course of the discussion we will offer some suggestions which the writer would have liked when he started his work as a salesman.

First let us find out just what the salesman's job is. From the standpoint of the employer who pays his wages his job is to sell enough printing to earn those wages. If he works on 10 per cent commission he must bring in one thousand dollars in business for every one hundred dollars his employer pays him. Put another way the employer pays the salesman one hundred dollars for bringing him a job on which his costs for labor, supplies, and overhead, plus profit will add up to nine hundred dollars.

This transaction is complete and entirely satisfactory from the employer's angle. But how about the customer? The value he receives in return for the nine hundred dollars which goes to the employer is apparent. But what does he get in return for the one hundred dollars he pays the employer to give to the salesman for carrying the order to the shop? Would he not be better off to take the order to the shop himself and save the one hundred dollars? Brokers do just this with printers who take their work.

The answer is that if the buyer is dealing with a good salesman,

that salesman has probably given him full value in service through handling the details of the order. The salesman may have helped make the printed piece more effective. He may have saved the buyer money by suggesting changes in the design. In any event, as Allan T. Preyer put it, he has been a right-hand man to the buyer in getting out the printing.

The writer recently ran across a characteristic example of the way in which a salesman can more than earn his commission by assisting his customer. The writer needed a 4 by 6 line cut for printing on antique stock. The exasperatingly fine detail called for re-etching. He and the engraving salesman talked the problem over on the phone and agreed to have the plate made on copper to allow for the additional etching. When the copy arrived at the engraver's office, however, he studied it carefully. Then he did a little artwork, and made a zinc plate which printed beautifully. The cost? About two-thirds that of a copper plate. Saving? More than the salesman's commission. An extreme case, perhaps, but in the graphic arts a *good* salesman is in a position to do a lot for a customer.

It is the lack of this ability to add extra value to his services which makes the lot of the embryo salesman so difficult. Not until he knows his stuff thoroughly can he render enough extra service to pull even with his competitors. The remedy is, of course, study—years of it. Meanwhile the new salesman can get much needed assistance from the older salesmen and from the shop foremen. By telling the customer frankly that he doesn't know the answer to his question but can get it, he can save embarrassment. By going back to the shop and bringing in the complete information he gives the customer all the facts he needs and at the same time retains the customer's respect, while adding to his own knowledge.

Once the new salesman convinces himself that his part in the complete printing operation is impor-

tant—and it is just as important as composition, presswork, or binding—he is in a better mood to approach a prospect with his chin up. The buyer needs him as much as he needs the buyer and he has no reason to feel apologetic about asking for an interview. There is nothing personal about the hostility that the green salesman meets at first. It is simply a protective shell into which buyers crawl to avoid salesmen they don't need.

Having put himself into the proper frame of mind the new salesman should proceed along the following lines:

He should find out exactly what his shop has to sell. Different shops do different grades of printing at different price scales. Some specialize in forms, others in advertising printing. Some are good at color work, others steer clear of it. Still others have specialties of their own. The new salesman must find out what his shop does, what type of work it is able to do best, and what price group it sells in.

Having secured this information the salesman starts making calls. Here he must devote himself to looking for one particular type of buyer. He must find buyers who use the type of printing his shop does, and who are used to buying in the price range in which his shop sells. Leave the problem of selling a better grade of printing to the old-timer. The new hand must look for the fellow who wants what he has to sell.

This will take a lot of calls and a lot of showing of samples. And it will mean abandoning many prospects when the salesman discovers that his shop is not the one from which the prospect should buy. But the salesman should persevere with his calling until it is thoroughly evident that the buyer is not what could be called a prospect.

Meanwhile the salesman must try to make every interview yield one of four things. These are:

An order.

An opportunity to submit a quotation from his shop.

A promise to call him when something comes up.

An invitation to call again. If he can't get one of these responses after repeated calls he is wasting time on that buyer.

Having at long last built up a list of prospects who buy the kind of printing he has to sell, the new salesman needs to plug them steadily. Eventually they will become acquainted with him and begin to show sparks of friendship. It is the

salesman's job at this point to fan these sparks into warm friendship. This will take time and very careful handling of any small orders with which he may be entrusted. But if the salesman does his work well he will eventually find the occasional orders increasing in number and size until he has built up a substantial account.

It is impossible to overestimate the importance of making friends among buyers. Top-notch salesmen have found that when a buyer likes them well enough to want them to have an order, the order is usually forthcoming. On the other hand, they have found it difficult to sell against a competitor to whom the buyer wants to give the order.

In making friends, like attracts like. The new salesman will soon find that he makes friends most readily among buyers who are "his kind" of people. People of the same social station and education, and of the same likes and dislikes will be attracted to him. People who have gone to school with him will have a bond of friendship with him as will comrades who have fought with him in the same outfit in the war. All these make good prospects, *provided* they need the kind of printing he is selling.

A word of warning: Keep business friendships on a business basis. Encourage your prospects to like you because you take such excellent care of their printing needs. Your task will be easier with those of similar interests.

To sum up:

Never let your occupation as a salesman give you an inferiority complex. In normal times the shop cannot get along without the business you bring in. The buyer always needs you for the value you add to his printing. Your work is as necessary as any other in the business world and is more important than most other jobs.

Concentrate upon prospects who want just what you are selling.

Cultivate prospects who are "your kind" of people.

Always remember that your life work is to make friends and influence people. Apply this to every one in the shop as well as to your customers and prospects. You will need the friendship and cooperation of everybody in the plant in order that you may give your customers your best service.

*(Next month we will have some suggestions as to methods of getting the buyer to come out and talk with you.)*

## Dizzy and Winnie Demonstrate Class in English • By Edward N. Teall

● IN THE SPRING of 1946 Winston Churchill spoke three words that stirred up a maelstrom of excitement among the users and the would-be molders of the English language. (In fact, some persons would say Mr. Churchill did this with only two words, because the first two of the three were squeezed into a single vocable—*v. infra.*) Mr. Churchill, as Prime Minister, was the guide of Britain and director of her destinies in World War II. Never at a loss for ideas nor for words in which to express them—nor, further, for ideals and the

courage with which to promote them—Mr. Churchill inspired the people of the so-called democracies with his wartime speeches.

His words were effective blows against those wallowers in infamy, the German Adolf and the Italian Benito whose dictatorships denied God as they defied Man. Before Mr. Churchill was discarded by Britain in the shuffle of politics after the war, he had proved himself the Master of the Word; his phrase "blood and sweat and tears" is cast in the final mold of sincerity and power of both mind and heart—it impacted the public consciousness instantaneously and lastingly. In plain Yankee speech, it was a "natural." And Mr. Churchill's post-war phrase was equally a natural. Spontaneous, unpremeditated, it was the talk of the people, not of an Oxford or Harvard professor.

Perhaps it will seem a bit anticlimactic, but Mr. Churchill's 1946 saying was (prepare for a shock): "IT'S ME."

To some of the more painfully aristocratic of Mr. Churchill's compatriots it probably seemed that he was lowering himself to the level of American speech, rolling in the mud of the "American language." And to hosts of us plain-spoken Yanks, who get along nicely on Western Hemisphere English, he seemed to be using plainfolks stuff, entirely understandable and comfortably sociable.

One wise newspaper columnist noted that years ago the National Council of Teachers of English had okayed "It is me." Well, I just happen to have seen in an old, dusty album of clippings that a commentator on such matters had remarked that people say "It's me," but "It is me" just does not happen. That would be double talk—a poor and pitiful compromise between easy, natural expression and the self-conscious diction of a highbrow (humorously but also rather smartly defined as a man whose education outruns his intelligence). What is really displeasing about either expression, "It is I," "It's me," is to hear it used by those to whom it is not a natural, customary manner of speech; persons talking up to their "superiors" or down to their "inferiors"—in a word, snobs.

In an article in the *New York Times Magazine* of April 7, 1946, one

### QUESTIONS

## It's a Quiz

*Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 70*

1. Would you use an electro of a half-tone to letterpress a job on bond paper? What screen would you use?
2. A uniform relative humidity in your pressroom will completely eliminate static. True or false?
3. A title cannot be protected by copyright. True or false?
4. Examination of a deep-etch offset-lithographic plate in the plateroom will stop trouble in the pressroom. True or false?
5. The forerunner of the great Chicago printing industry was John Calhoun. He set up a press there the same year that Chicago became incorporated as a village. Can you name the date?
6. Can you think of any graphic arts job that would require over 50 color "impressions"?
7. Are our Garamond type faces the same that Claude Garamond cut 'way back in the 16th century?
8. What's the approximate annual volume of trade type composition in the United States and Canada?  
a. \$1,000,000      d. \$4,000,000  
b. \$2,000,000      e. \$5,000,000  
c. \$3,000,000      f. \$6,000,000
9. Paper pad counters, used in binderies, cannot divide sheets "on the button" every time. Give two reasons why.
10. Authors who sell manuscripts to publishers can make any number of corrections they want on proofs sent to them. True or false?



Doris Greenberg, making the point that even many teachers of English ("English teachers," she designated them) now "recognize a double standard, proper-proper and colloquial-proper," and no longer fuss over such particularities as the subtle distinctions between "shall" and "will," "may" and "can." (Imagine her producing, and the *Times* accepting, this sentence, which appeared in the article to which I am referring: "The 'American' language, as opposed to formal English, admits a lot of things grammarians used to throw their hands up about.")

Then, when the Churchill rookus had begun to stale—even though Winnie had meanwhile answered an invitation with "It's good of you to invite Mrs. Churchill and I"—Mr. Dizzy Dean broke into the news, in connection with grammar. I saw the story, sent out by UP under a St. Louis date line of July 25, in the *New York Sun*, with this elaborate headline: "Dizzy Derides Grammar Critics; Won't Change 'Slud' to 'Slidded' [wow!]"—Missouri Teachers

Mightn't Like His Talk, but Ozark Folks Do, Avers Dean, Who'd 'Learn' You Things about Baseball." Well, if Dizzy Dean really did say those things—and I can imagine him saying "slud" more easily than I can think of him as saying "slidded"—it must have been, seems to me, with the prompting of some mischievous reporter.

English is funny. Consider these, just as they come to mind: "ring" and "rang," "sing" and "sang"—but not "bring," "brang," or "fling," "flang." Diz might say "I brung it with me," but I don't think that he would match "brought" with "flaught." He would be fairly likely to tell you "I taken the first one," instead of "took." But after raking a lawn would he say "I raken it"—or yet again, just for fun, "I rook it"?

As quoted by the St. Louis reporter, Ole Diz said: "Me and Paul didn't have to worry about that sort of stuff when we was winning games for the old Gas House Gang. And I don't know why we should get up a sweat now." As he says, "These beer

people [who hire him to report ball games on the radio] like me or they wouldn't pay me several dollars a year." ("Several," he says.) Ole Diz says a lot when he remarks: "I may not know that man Webster's first name, but, brother, I can learn you which is a ball and which is a strike."

There is literary English, there is formal spoken English, and there is colloquial English. Also, it seems, there is Ozark English—and Dizzy Dean is master of it. I believe in good English, of course; and I really do believe that *any English which makes itself one hundred percent clearly understood* by those to whom it is addressed must (in its own way, of course) be "good" English.

#### "CHEAP" IS CHEAP

"I do not prize the word 'cheap.' It is not a word of hope; it is not a word of comfort; it is not a word of inspiration; it is a badge of poverty; it is a sign of distress. Cheap merchandise means cheap men and cheap men mean a cheap country." —President McKinley

## More "wrinkles" to combat stock wrinkling

By Joseph Kovec

Here is some more light on jobs that wrinkle. A lot can be said about wrinkling in stock on the printed sheet. Let's visualize this one: Hair-line borders four-up on bond stock 17 by 22, job all ready to run, no sign of wrinkle at the start. We run about twenty-five sheets and trouble comes up. Pressman does not seem to be worried much—not yet. He raises the feedboard, opens the press, and makes a few cut outs inside the packing inside of each border. He smiles. That ought to fix it. Ready to run again. We start. Twenty-five sheets more and again the trouble shows up. Pressman scratches his head and looks a bit more serious this time. He places a bit of cardboard at the tip of the end grippers. Once more he smiles. *That* ought to do it! He runs about twenty-five sheets and old man wrinkle pops in again. Things begin to get blue around this part of the room. All right . . . check the brush and bands, the gripper guides, *et cetera*. All is OK. Then he places a couple of cards in open margin on both ends of packing and once again we start out. No sign of wrinkle until about twenty-five more sheets are run and there she is. Now what? Cannot do any more underlaying on this form, either. It's about 11:30 A.M. Lightning strikes the pressman once more. He gathers all the trays over in his corner and takes about fifty

sheets and winds them and places these in the trays, has room for four sets of fifty each in each tray, gets them all in trays, and time for lunch. After lunch: "All set. Let's go!" And this time all is well and everyone is happy—even the Boss.

Well, let's try this one: Large sheet of cardboard stock, 34 by 48, all ready to run. Run about one hundred sheets and Wow! will you look at that! Wrinkle on a cardboard job. Never heard of it. This form is a full size solid plate to be run in various colors for calendar backs. So Pressman gets busy, tries out a few grippers in a few spots, he raises some with no success, underlays form some more, takes that much off packing, still punk so he gives up the idea of messing around and sends stock out to be hung up and aired out and all is well once more. In just one hour's time we got going after the stock was aired. This is by no means a cure-all for all jobs that wrinkle; we have had some where we turned the form around and were successful.

Along comes that large form with a two-inch wide border to be run on 70-

pound stock 34 by 46. The 34-inch end to the grippers is the reason for no margin for gripper hold on 46-inch end. The Boss was very much worried over this as he had the same job a few months before and no success due to bad wrinkle in back end border. Had to run job through press twice. They took the back end border out to avoid wrinkle; they spent about thirty-six hours on this before they gave up. And now that job is here once more. They gave it to me with all the sad information of what to expect, also a lot of advice which was forgotten before the form was locked on the press.

Well, this is what we did first: checked borders for proper height and underlaid same with about six-thousandths above type high all, then the back end border was underlaid high in the center with five manilas, one about ten inches long placed in dead center, then the next fifteen inches long, next twenty inches long, next twenty-five inches long, next thirty inches long. This was rather tough and not at all according to Hoyle, but the printing surface was not very long on that end and it did the trick and was all ready to run in less than four hours and no wrinkles. We do not claim that this stunt always works. So far it has not failed when we could use it on any particular job when everything else failed.

# Some Tried and Proven Methods of Truck Leveling

*By M. E. Powers*

● One of the more difficult shipping department problems confronting printers today is that of leveling the floor of the shipping truck with the shipping room floor or loading dock. In plants doing a considerable volume of business, the amount of paper stock brought into the plant, and the quantity of printing going out of the plant are large, making the matter extremely important.

Leveling is a problem largely confined to the printing industry, since most others do not have the heavily loaded skids, with close clearance, to move in and out of shipping trucks. Lift trucks, for the most part, have a clearance of only 1½ inches; and this small clearance emphasizes the necessity for a very level floor. The fact that there is no standard floor height in the shipping trucks aggravates the problem. With no standard truck floor height, it is impossible to standardize the height of shipping room floors or loading docks.

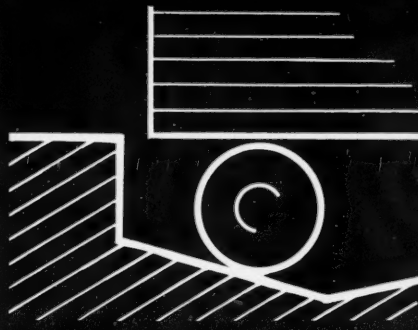
Numerous attempts have been made to solve the difficulty. Some methods are elaborate and expensive; others involve simply a steel plate reaching from platform to truck. Some plans make use of jacks, built in as part of the unloading dock, or attached to the truck itself.

At the right are diagrammatic illustrations of five tried and proven methods of truck leveling. All are workable, practical, effective solutions of the problem. Depending on the particular situation encountered, each idea may have a feature or two in its favor.

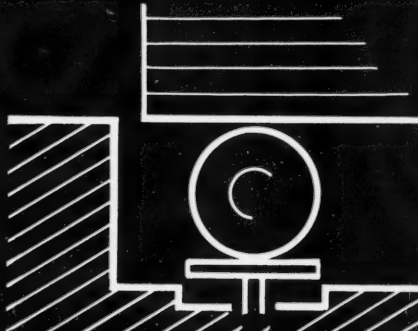
The first method requires no mechanical apparatus; it involves the construction of an angular approach to accomplish the required leveling of the truck floor with the loading dock.

Methods two and three make use of a jack mechanism built into the loading dock structure.

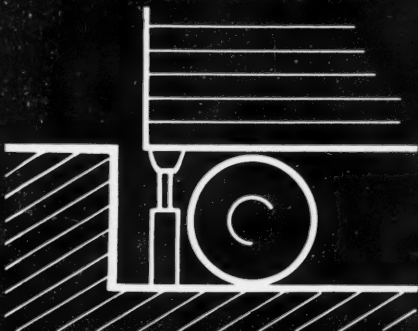
Methods four and five also incorporate lifting jacks, in this case attached to the truck itself.



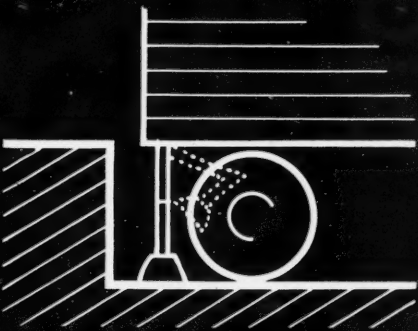
To compensate for the up or down movement of the shipping truck as it is being unloaded or loaded, a graded approach to the shipping dock makes possible the raising or lowering of the truck floor to the level of the shipping dock.



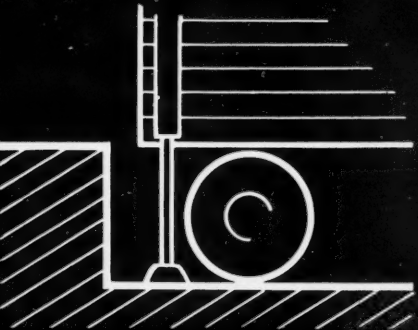
An idea which has been successfully used in many industrial plants makes use of a plunger elevator underneath the rear wheels of the shipping truck. Raising or lowering the elevator compensates for varying truck floor heights.



One of several devices for raising the truck body to shipping dock height and keeping it there until the load has been placed aboard or removed. Once the truck floor is leveled, the mechanism requires no further adjustment.



A device being used by some trucking contractors to meet the problem of leveling. A hydraulic jack is attached to the rear of the shipping truck. When the jack is not in use, it swings up under the body of the truck.



Here is another application of the jack idea for truck leveling. In this installation, a jack is attached to each side of the shipping truck body. When not being used, the jack is simply run up out of the way.

# THE PROOFROOM

By Edward M. Teall

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies cannot be made by mail

## WHAT'S UP NOW?

Please: What part of speech is "up"?

When you say "The balloon is going up," "up" is an adverb. When we say "The wagon went slowly up the hill," "up" is a preposition. In "the up train," it's an adjective. Read the long entry in the "big" Webster, and study such expressions as "get up," "stocks are up today," "I gave up," "we've got to up our prices"—and then tell me just what happens to your ideas of "parts of speech."

## WHOSE COMMA?

Take a look at Luke 23, 32, and say something about divine commas.

This verse in the Gospel According to Saint Luke—the chapter in which the story of the Crucifixion is told—reads as follows: "And there were also two other, malefactors, led with him to be put to death." A too-fast reader, skipping the comma after "other," would think that Christ was being called a malefactor. In modern usage the word would be "others"—"two others." The idea is that the two others were malefactors. The comma, of course, belongs to the translator.

## LATIN IN ENGLISH

I sometimes see the words "strata" and "data" used as singulars. Is this defensible?

These are the plurals of the Latin words "stratum," "datum." Use of them as singulars, in English, is defensible only on the ground of apparently increasing practice. (It is not good practice.) I am not quite sure, but I believe the ancient Romans themselves were not solidly settled in usage; that "grammatica" was sometimes used as a feminine singular, and sometimes as a neuter plural, and both meaning "grammar." Perhaps they did not know their Latin!—Here I am deliberately sticking my neck out; any hatchet swinger is welcome to take a crack at it!

## SOMEWHAT SEMANTIC

Author's note to printer: "I have marked them with an \*." How does that strike you?

The author was thinking "asterisk." The printer probably calls the mark a "star." Language is as "funny" as Nature is "grand."

## N. OF I.

What became of your Oh-so-comical noun of identification?

Overlooking the unflattering compound, I shall heap just one coal of fire on this querist's head (hope it tickles his scalp, too!): "early film sound equipment distribution." "Sound equipment"—score one. "Film sound

equipment"—score another. "Film sound equipment distribution"—there, sir, is your two cents' worth. It means, distribution of equipment for producing sound to accompany a moving picture, in the early days of film. Those headline writers sure do go in for condensed language!

## COULD BE!

Can it ever be correct to say "an errata"? Is not "errata" necessarily plural?

An errata, like an index, is composed of many individual items. I think this sentence answers the query.

## SHORT, BUT NOT SWEET

Recently I had this: "I borrowed one of the guitars, and sang some cowboy songs. When I handed the guitar back . . ." I queried it, because I did not like the repetition of "guitar." Instead of being adopted, the suggestion was brusquely rejected. Sometimes I wonder if it's worth while to query. What do you think?

In few words, I think the query was an act of sheer impudence. The reader should query facts—like dates or statistics—if he can cite authority in support of the query. Do not challenge an author's choice of words, expression of opinion, and the like, unless you can suggest a positive and (may I say?) unrejectable improvement.

## AS YOU LIKE IT!

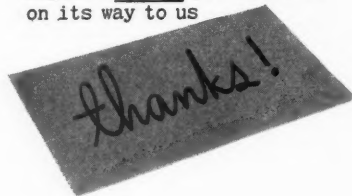
What do you think of such forms as "live oak," "wild flower"?

Webster gives "live oak," "wild flower or wildflower." Personally, I like "live-oak" and "wildflower." Any old oak that isn't dead is a live oak; the live-oak is a special breed of oak. And while any flower that grows wild is a wild flower, I like to set it off from the garden flowers by calling it a wildflower. (Compare "wild cat," "wildcat.") Each writer "has a right" to make his own choice and decision; the important thing is to be consistent in practice.



We are unhappy when we receive an interesting appearing letter written in a foreign language, rush it to a translating service, have to pay a nice fee for translation, only to find that it is a request for our aid.

So any favors you ask would find us in a better frame of mind if you have a communication in Spanish, Esperanto, Italian, French, Portuguese, Russian, Esquimaux, Chinese, and all other tongues, translated into English before you start it on its way to us





## TAKE LIFE EASY!

May I trouble you for comment on the subjoined head from *Life*?

Trouble behind  
the Iron Curtain

Red Army marshals press for expansion  
while veterans envy capitalistic wealth

It bothered our editorial staff, as a matter of capitalization.

Overlooking the play on "capital" and accepting the non-capitalization of "behind" (which ordinarily would be capped, in accordance with the commonly observed rule for headlines, "Use cap initial for all words of more than five letters"), let me say: It is of course an oddity, capping the first head and lower-casing the second; but I see nothing more to be said than that you have to take *Life* as you find it. The heading is unconventional; it has a little flavor of affection, straining for effect, trying to be different. But it is perfectly easy to get at first sight, and it's just a case of "That's the way you do it—if you like to do it that way." We of the IP do a little kicking up of our own now and then, as you may have noticed. It keeps things from becoming flat, stale, and profitless.

### A, B, AND C

In search of a better spelling which will get the best reception and will give the least offence.

The envelope in which those perfectly inoffensive words came to me was postmarked "Weybridge, Surrey." Enclosed was a printed plea for "a common world language," with samples of "A—New Spelling," "B—S. O. S., Simple Orderly Spelling," and "C—Dr. Follick's Method." Also enclosed was a card on which "educationists" were invited to name the order of their preference for these three brands. If any of our readers would like to stuff the ballot box with Yankee votes, they might address Mr. B. Wrenick, Ashley Rise, Walton-on-Thames, Surrey, England. Here are samples: "A—In dhe mountaenz wield and hie"; "B—In the mountainz wyld and hy"; "C—In dhu maunteinz waild and hai."

### SPORTS-PAGE STYLE

You wrote not so long ago about sentence building. Is not this a good example of bad construction: "Dixie was thrown out by Peanuts Lowrey trying to stretch the blow"?

It is not top-level writing. It is a good example of what happens some-

## Poet or Printer?

If it's A. B. Hirschfeld you're wondering about—he's a printer even though we credited him with writing the poem "Don't Quit," used on the frontispiece of our August issue. The author of "Don't Quit" apparently did—he is "Unknown." The A. B. Hirschfeld Press of Denver printed the poem on a card from which we took the copy for our frontispiece.

times when a writer tries to "say it fast." It really hurts me, because I am a Brooklyn boy by birth and never got over it, and because what the Cubs did to the Dodgers in that series was a bitter blow. It was Dixie, not Peanuts Lowrey, that tried to stretch the hit and make a double out of a long single to left center. But reporters do have to show speed in order to make that deadline—and nobody who read the story failed to get a clear understanding of what happened. This does not mean that we should be too soft-hearted with bad English, but it does mean that when "time is of the essence" we should be sparing of critical comment. Those sports writers do an admirable job of writing well fast. (Ain't our adverbs wonderful?)

### T, S, OR N

I want to call your attention to the enclosed ad. Of course it isn't possible I could be the only person to catch this awful boner in your magazine, of all places!

The IP sent out a questionnaire in which entrants in a prize contest were asked to check with a "T," and "S," or an "N" articles and departments listed by name. The letters stood for "read thoroughly," "scanned," "not read." The letter from which I quote took a fall out of the writer of the ad for distinguishing between reading thoroughly and scanning. The dictionary does not quite justify this distinction, but those who will read the Big Webster on "scan" will find the definition and the synonym note extremely interesting. It says in part, "to examine with care"—also "to run one's eye over hastily, as to scan the advertisements." This latter definition is labeled "colloquial." But the use of the "T" and the "S" was distinctly not "an awful boner."

## ? HOW MANY MILLION ?

Does any other publication besides the Luce group use such style as "\$20 million"? And does this convey the impression of \$20,000,000 as easily or better than "20 million dollars"? Being a printer, I'm often called upon to write copy and to interpret other people's copy for my confused friends.

I saw an example of that "\$ . . . million" style in a high-class ad in a New York paper just a day or two ago; it still makes an impression on my (so-called) mind. Arthur Krock, I'm quite sure, uses it in his *Times* stuff; and he's a careful writer. Also, I have seen this style used in one or two "important" books issued by high-ranking New York publishing houses. I do not like it, but that's probably because I'm not used to it.

### RULES OFTEN GO WRONG!

Seems to me I've heard something about a line of demarcation whereby numbers below a certain one are to be spelled out, and above that to be indicated by figures. But what do you think of this, in one line: "a selection of 120 etchings and eleven original pencil sketches"?

Frankly, I think in a neatly printed art circular it is a ridiculousness. Obviously the rule followed by the compositor called for spelling out up to one hundred, and figures for larger numbers. It's a reasonable rule for ordinary print, but in fine printing the juxtaposition of two styles is not liked. Many difficult situations arise in which the author or editor has opportunity to use his wits. (Yes, I said "ridiculousness." That's just as reasonable a hop from adjective to noun as "monstrous," "monstrosity.")

### JOHNNY GOT A ZERO!

The only real cure [for spelling] would be to rub it all out and start over. . . . I just had to get this off my chest in support of your inference that it's not the spelling, but rather the meaning that counts—like "freedom" as modified down to four by the new alphabet deal in general, and down to zero by the O.P.A. gang in particular.

Our friend, who hails from Virginia, comments at some length on language and peace in Spain and China. He tells how he learned spelling by being "kept in" after school and made to write twenty hard words 500 times each (E.N.T. got his from the glossary in the botany book). And he tops it all off with a phonetic spelling said to have been invented by that old mischiefmaker George Bernard Shaw: "fish" spelled *ghoti* ("gh" as in "enough," "o" as in "women," "ti" as in "attention"). Isn't that a whiffenpoofer!

## LOOK AGAIN!

I know "Illinois" should be pronounced without sounding the s, but wonder what is actually right as the name of a person belonging to that great State. Will you kindly enlighten me?

Yes—so far as quoting Webster will do it. The Big Dictionary gives Illinoyan, Illinoysan (I substitute letters for diacritical marks). You will be surprised, no doubt, if you look at the entries again, to find "Illinoy, Illinoyz" given as pronunciation of the name of the Indian confederacy for which the State was named. Another surprise will be the Merriam recognition and entry of "Illinoisian" (pronounce it "Illinoyan" or as "Illinoyzian"), adjective. But be circumspect when using the words in conversation with the people of Illinoy!

## PROOFROOM HOTFOOT

We had a red hot argument over this: "New pair of shoes," or "pair of new shoes"? Which is right? I naturally say "a new pair of shoes," but throw me in the melting pot and call me scum if I know why.

Well, good sir, the style of presentation of your query puts the subject in its proper place: a bit short of dignity but commanding respectfully serious consideration. The whole matter is somewhat twilight zony but well worth discussion. So—

A new pair of shoes certainly is a pair of new shoes; you can't get past that with a bulldozer or a crew of Seabees. The point is, the first way of saying it says it more clearly than does the other. "A new pair of shoes" makes proper adjustment between the newness and the pairness. "Pair" means, strictly, a matched or somehow closely related two; but in loose, colloquial usage, it frequently means "any old two"—carelessly, inaccurately, but quite understandably. "A pair of new shoes," at this level of usage (overworked word, that "level"! ), could be applied to one new shoe, size 5½ A, and another new shoe, size 13 E. But "a new pair of shoes" is ordinarily, almost inevitably, recognized at once, by guttersnipe or Harvard professor, used and taken as indicating two matched shoes, one for the dexter pedal extremity, the other for the port-side hoof.

In the same way, "a new set of lawn mower blades" indicates more surely what you buy than does "a set of new lawn mower blades." This is a matter of hearer psychology.

Now climb the fence, and come down in the adjoining field. "A few

more days of school" is just a bit different in mental impact from "a few days more of school." The first suggests the remaining period of school sessions as the unit of attention; the second emphasizes the days individually, separately. If you don't get it from that bare statement, I can't make it clear to you in three columns of explanatory comment.

What remains in the pot after all this melting down is this: It does not pay to worry over these matters, but it is really profitable to recognize the existence of such matters—as an element in good, clear expression, conveyance of precise meanings.

## FREAK SENTENCES

I remember your once presenting a sentence with four or five consecutive "that's." Here's another, from Shakespeare's play "Twelfth Night," Act iv, Scene ii, Line 14: "That that is is."

The meaning of this odd-looking combination of words becomes more clear when the sentence is rewritten, to read: "That which is, is." As it stands, it contains only two words, each of which is used twice. Ask your friends to produce such a sentence, properly constructed, with subject and predicate—and you'll have them well stumped.

## SO YOU DON'T LIKE IT?

Compounding, to me, seems silly. I have no use for hyphens. They could be abolished, and I wouldn't feel I had lost anything.

Brother, I too would rather lose a pocketful of hyphens and commas than a leg. But an expression like this, just heard on the radio, gives me pause (as they used to say): *hard coal miners*. Anybody knows that doesn't mean "coal miners who are hard," but it does mean "men who mine hard coal"—hard-coal miners. That hyphen earns its way in terms of the service rendered!

## NOT QUITE A QUIBBLE!

A friend of mine, much given to quibbling, finds fault with this sentence: "Blank watched him go with a troubled frown." Please comment.

My comment is, the querist's friend is not a quibbler—so far, at least, as the presented evidence goes to show. As given, the sentence says it was "him" who went that wore the troubled frown, whereas surely it was worn by Blank. "With a troubled frown, Blank watched him go." Now you know Blank is the worried one.

# Type was made to read

By Berton Braley

"Type," said the Foreman, "was made to read,  
And that is a maxim it's well to heed,  
For the printer frequently gets a start  
With a craze for 'beauty,' a bug for 'art,'  
Which holds him fast in a fearful gripe  
And keeps him trying mad stunts with type,  
With seventeen fonts and seventy styles  
And borders by thousands and rules by miles.

"Type," said the Foreman, "was made to read,  
But the printer, oftentimes, in his greed  
For novel features and 'class' and 'tone,'  
Forgets this fact he has always known  
And sends out work that is fine to see  
And 'smart' and 'natty' as it can be,  
A job with a swagger and high-bred look,  
But hard to read as a Chinese book!

"Type," said the Foreman, "was made to read,  
And that should serve as the printer's creed,  
For work on the Linotype machine  
Or hand-set jobs should be clear and clean,  
Not ornamental, obscure, bizarre,  
Composed of all of the fonts there are,  
But simple, legible, quiet, plain,  
A joy alike to the eye and brain!

"For art in printing is not the way  
Of wild extravagance, weird display,  
But rather the unobtrusive thrall  
Of type that gives you no shock at all,  
But draws your eyes to the page with zest  
And holds your mind to the thought expressed;  
We must keep ourselves to this simple creed.  
Type was made—and is meant—to READ!"

*This verse was written for and published in the Linotype Bulletin for March 1915. It has been reprinted by almost every printing publication in the world since then—cropping up at regular intervals*

THE INLAND PRINTER for October, 1946

By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

# THE PRESSROOM

## WRAPPER PRINTING PRESS

We are interested in securing a press suitable for printing wrapper paper in rolls and are wondering if you could give us the names of the various suppliers of such equipment.

You will have quite a list to choose from as various processes are used in this field and even various type of the different processes. The field of wraps is a large one and items to be wrapped set up special requirements of their own.

## LETTERPRESS ROLLER WASHING

In the April issue of *THE INLAND PRINTER*, someone made inquiry about a roller-washing machine for letterpress rollers. We are also interested in having complete information on this machine. We purchased a roller-washing machine some years ago and received wonderful service from this machine.

The roller-washing machine can not be left out of any modern efficiency set-up with increasing wages and shortened working weeks.

## PRINTING PLANT FOR OFFICE USE

As an organization which does a great amount of publicity and mailing, we are investigating the subject of printing facilities which might be practicable for office use. While it is our understanding that the reproduction facilities comparable in output and results to photo-offset equipment are not practicable for operation other than in an especially equipped shop with an adequate staff, may we—as a double check—ask your information service to check this point for us? In other words: Does any company now manufacture or plan to produce a machine which will reproduce letters, graphs, and other black and white written matter so that the reproduced copies may be turned out by the thousand in a few hours?

Reproduction facilities comparable in output and results to photo-offset and letterpress equipment are not otherwise available but there is office printing equipment which in the hands of a clever operator will turn out an acceptable grade of the work specified, and in the hands of a run-of-mine operator will still turn out a fair volume of lower grade. All depends on the standard of quality set and adhered to. With

all our mechanized equipment and electronic control, work of the highest grade in a craft like printing can only be expected from expert craftsmen.

## STEP-AND-REPEAT ELECTROS

We have developed a considerable volume of business in labels in from one to five colors. We started out using individual wood-mounted electros but on volume production the register and makeready time is proving expensive. We want to switch to patent base and sheet-size plates produced by the step-and-repeat method so that the entire series of plates on any one run may be registered as a unit. We are told by our engraver that there is no engraver on the west coast who has a step-and-repeat machine. Will you please tell us if our proposed plan of production is feasible, and give us the names of eastern engravers who could produce the plates. These labels are run 8- to 16-up, printed on job cylinder presses.

You are in line with the best current practice: step-and-repeat electros on patent base, a combination hard to beat on any but very long runs which can best go on the rotaries. You have noticed the time lost in registering and makeready with plates on wood bases, but don't forget the time lost in using the full pressman's bag of tricks in getting the work out after the run has been started on the first color. Warped and rocking bases and plates, loosened brads, slurs, lost register, even workups, pullouts, and smashed plates and type are common with wood base.

With patent base you avoid all these unfavorable conditions inherited from the past except the initial register difficulties which are removed by step-and-repeat.

Every one can observe the lost production caused by register and makeready problems due to the use of wood base, but it should not be forgotten that it is generally the time of the most valuable workers in the plant that is wasted on these problems. This loss must be added to the lost standing press time to get the entire loss caused by the use of wood base.

## CHECK IMPRINTING PRESSES

Will you give us some information relative to manufacturers of printing machines of a small type such as are used for check imprinting and the imprinting of envelopes? We have seen very small units of this kind which have a considerable rate of production.

Open and self-feed platen presses are in universal use, along with the job cylinder presses, for imprinting checks. Special small check imprinting presses also may be used.

Envelope imprinting also is universally done on platen presses and in this field also job cylinder and special envelope imprinting presses are available.

Two important factors governing a choice are the volume of production that must be handled and what range of usefulness will the press have on other work?

## SPOT CARBONIZING

We are doing considerable spot carbon printing on our platen and job cylinder presses but do not use the hot process; therefore, we are not turning out a satisfactory job. Could we get a license to use the hot process?

We do not know what chance you might have for a license. Consult the patent owners, who might listen as they are nearly two thousand miles from your shop. The hot process used on job cylinder presses is based on an electric heating system which maintains uniform heat in the fountain and on the press during the run. Wax is melted and mixed with the warmed ink in the fountain. The ink sets as the sheets are delivered.

Some printers get by with the assistance of the inkmaker by using a waxed ink in a heated fountain.

When carbonizing, including spot, is to be done on a large scale, special coating machines are available.

Some of the big check shops buy large perforated sheets printed offset-lith and carbonized. Then they cut the sheets to size wanted according to number up to be run for imprinting, which may be imprinted up to 5-up on special check imprinting presses, job cylinder, and



on platen presses. Slug-casting machines are used for easy handling of imprints, and standardized forms of metal furniture are utilized for easy makeup and lockup. Padding the lifts on papercutters will make them cut carbonized paper without smearing.

When spot carbonizing is done by the hot process on job cylinders, perforating rules are run in the carbonizing form. The automatic feeder functions better feeding unperforated sheets.

#### PLAYING CARD PLANTS IN INDIA

One of our clients wants to print labels for biscuits, vegetable oils, soaps, cakes, and so on. The maximum size of label would be ten by fifteen inches. Equipment is required for printing, cutting, and varnishing. Another of our best clients wants to start playing card manufacturing. The printing, cutting, and other processes up to the finishing of the cards, including round cornering and edge gilding (if it's required), should be most accurate. Will you suggest a suitable plant for this?

The same equipment is used for printing labels and playing cards for the most part, with some special presses, all of which are supplied by the manufacturers whose names we are sending. Some labels are cut on up-to-date paper-cutting machines. Playing cards, which for the obvious reasons must be of uniform size throughout the pack, are cut and round-cornered on hollow-die die-cutting machines. Certain labels are also cut on these machines, a million in a half day.

The same type of varnishing machine is used for both labels and playing cards and the same type of oven answers for both. You may be sure that the most up-to-date, reliable, and durable equipment for producing labels and playing cards is made in this country where the consumption of these products is the greatest.

Do not overlook the step-and-repeat machine and patent base.

#### STITCHING SALES BOOKS

We would like to contact someone who could give us instructions in regard to stitching and stripping booklets for salesbooks, two or more on. We have in mind some suggestions whereby we could stitch and strip books several on and then cut them in two. We have experienced a good deal of difficulty in this type of work.

Our advice would be for you to write to the manufacturers of the stripping and stitching machines you are using. If they have no solution, write to other makers of these machines. You may be sure that you will find the solution of your problem.

#### FOIL

Could you give us some information concerning "foil"? What we have in mind is tin foil, in colors.

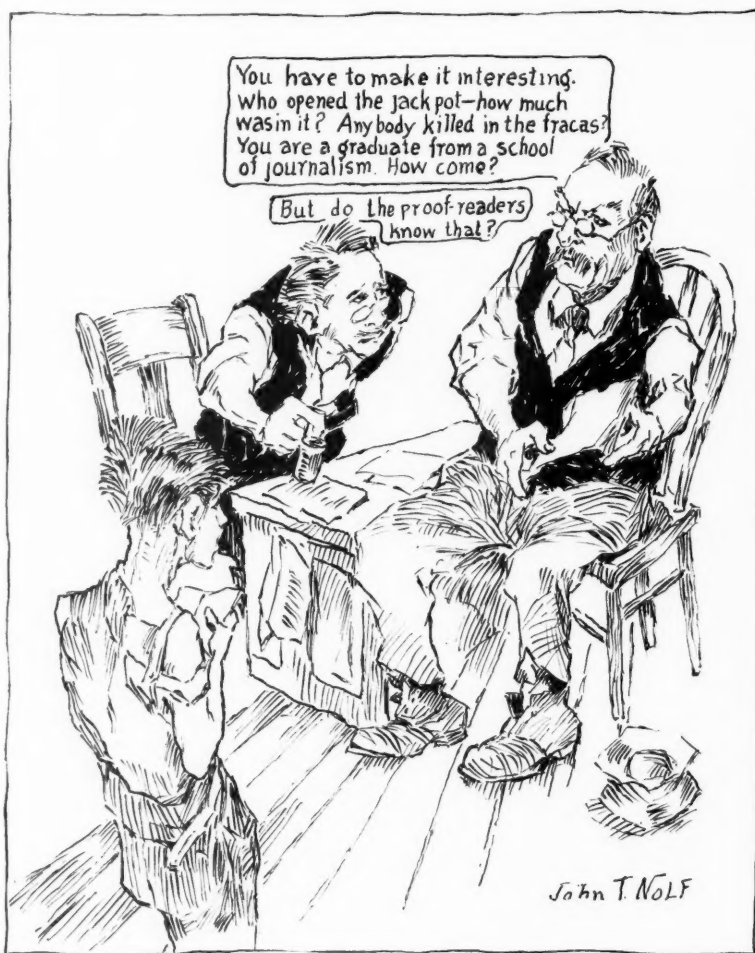
Many still visualize all foil as tin foil although foil is now available in a number of metals and various foil laminations. Foil is synonymous with "leaf," a very thin sheet of metal. In the trade foil is metal rolled to gauge ranging from .005 inch to .0002 inch, the thinnest being considerably thinner than the thinnest paper, .001. Metal foil may be rolled from a commercially pure metal or an alloy.

Aluminum, lead, tin, and zinc are commonly used to make foil. Tin and lead were first used. Zinc is the least used. Copper foil is to be had but is used only for specialized applications. The precious metals also may be rolled into foil but their use is obviously limited. All metals are cold rolled. Aluminum must be annealed at intervals during rolling but lead, tin, and zinc need not. Tin

and lead composition foil contains about 4 to 10 per cent tin.

The value of foil for decoration is in its polished surface and the wide range of effects obtained by coloring it and by printing (any process), embossing, and lacquering. The most popular of decorative foils is made from aluminum. These and half-fine gold papers used for seals are supplied in light weights, wax- or glue-mounted to various papers and films. Some of the papers used are sulphite or groundwood sheets, bonds, tissues, and glassine. Foils are easily mounted on boards as well as paper.

In printing, both transparent and opaque inks are used. The former confers brilliance and high luster as light penetrates the ink, strikes the foil, and is reflected back through the ink. Opaque inks are used to enhance legibility of brand name, and so on. The laminated foils find wide usage in the foil bag field.



"In the Days That Wuz"—Lecture in Journalism

Cartoon by John T. Nolf, Printer-Artist

## CLOSE DIE CUTTING

I need advice in solving a printing and die cutting problem. The pieces, after the images are printed in colors and hairline register on both sides, are die-cut about the size of a silver dollar and with a margin of a lead around the image, all of which means close register in printing on both sides so that the image on the back registers with the one on the face, and very nearly perfect die cutting. It was my thought to have the work done locally but they have made a mess of it. The opening order is for two million pieces, printed and varnished on both sides, and this is only the beginning—a sample order.

Recognizing this job as one full of pitfalls for the unwary we submitted the problem to two of the best informed men in the die cutting field. One, who is familiar with all the "bugs" encountered in a job like this, was frank to say that it probably could only be accomplished entirely satisfactorily with special machinery which his firm is not in a position to consider now. The other suggested as the best available means resorting to hollow-dies on a hollow-die label die cutting machine which has the capacity to die-cut two million pieces a day.

The pieces would first have to be square cut into individual stacks, leaving at least one-eighth inch waste around each piece. The die cutting machine takes stacks up to 1¾ inches high and the thickness of the paper would govern how many pieces are in each stack.

The square cutting of the pieces is very important since the stacks are fed against a fixed position and pieces will only be die-cut as accurately as they had been square cut. To facilitate square cutting, cutting marks are placed upon the printing plates and the stacks of pieces are square cut to these cutting marks.

The pieces could be cut with a hollow die on the old-fashioned high die machine, but not so fast.

The next step, supposing that the printing had been accomplished in perfect register, front and back, lies in the jogging of the large sheets, square cutting, rejogging, and feeding the stacks to the fixed position of the die cutting machine.

While he did not say so, the first expert probably had in mind a special machine on the principle of the milk bottle cap machines and the embossed seal machines, both of which feed from the roll. The latter prints in colors, embosses, and die-cuts in a single or continuous operation. These two types of specialty presses operate on the face of the web only.



## SCIENCE AND THE PRINTER

### Pre-registering Color Plates by Optical Means is Now a Reality with "Opti-Check"

A MACHINE for pre-registering color plates before they go on the press has been developed by H. H. Heinrich, Incorporated, of New York City. By means of this device, which is called the Opti-Check, one set of color plates can be put into register with another by optical means, without the use of caliper or rule.

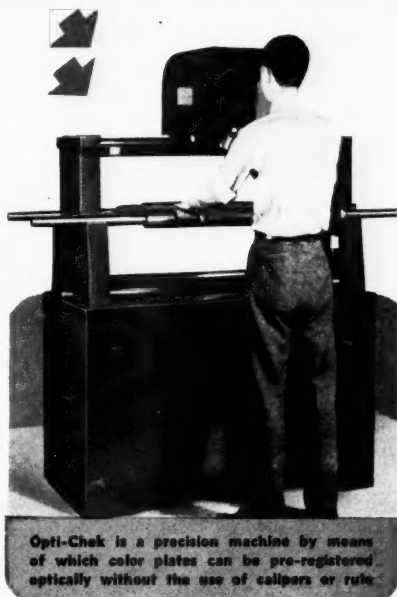
The Opti-Check is at present being used only in the rubber plate or aniline printing field, where presses have light, removable cylinders, but plans are under way for adapting the machine to other uses, including color register for flatbed forms.

The Opti-Check machine consists of a frame which holds two press cylinders at a time, and an optical unit composed of ground glass viewers and mirrors set in rubber to absorb the vibration. The view plates carry crosslines, and mounted across the machine is a graduated steel scale which corresponds to the crosslines on the view plates.

The press cylinder which is to carry the black or key plates is placed in the front position in the machine and the plates put in position optically with the aid of the crosslines and lateral scale. The plates may also be positioned around the cylinder as well as across by means of a gear which rotates the cylinder any desired distance. Each tooth of the gear is marked so that the cylinder may be divided circumferentially by two, three, four, five, or six.

After the black plates have been positioned, the key cylinder is moved to the back of the machine and the cylinder which is to carry the second color plates is placed in front. When the color plates are put on this cylinder, one can observe every move by looking into the viewer on top of the machine. The color plates are moved until they are optically superimposed, in exact register, over the key plates in the back.

The color plates are mounted in position, the cylinder removed, and the cylinder for the third color put in its place. The same procedure is followed for registering the third color, and so on for four or more colors, each being optically checked against the key plates on the rear cylinder.



Opti-Check is a precision machine by means of which color plates can be pre-registered optically without the use of calipers or rule.

Earle L. Harley, inventor of the Opti-Check and vice-president of H. H. Heinrich, Incorporated, expects to design a flatbed version of the machine. The black or key form would be placed on a platform in the back, and a patent base on a front platform. Color plates would be moved into register on the patent base by looking through the viewer until they are optically superimposed upon the corresponding black plates or areas in the key form.

Mr. Harley is working on a portable machine to be used in placing carbon tissue in register on the gravure cylinders. Another conceivable future application would be for color register on a small typographic rotary press, if it were built with light, removable plate cylinders which could be placed upon the Opti-Check.

Besides making color registering easier and faster, the Opti-Check has an additional advantage in that it permits registering one set of color plates while another job is being run on the press, thus reducing press down time and increasing the amount of production.

# The IDEA Department

★ To help you sell more printing is the earnest aim of the I. P. Idea Department. From material sent us by our printer friends we have selected the ingenious and practical ideas described here

*By Glenn J. Church*

● FROM THE Hotel Jefferson in Peoria, Illinois, comes a stationery portfolio idea for chain hotels on which many printers can capitalize. Even in smaller communities today a surprisingly large number of the hotels belong to a group centrally owned or operated. Each of these chains is a potential customer for this printed piece, for not just one but for every hotel that makes up the entire organization.

Basically it is nothing more than a simple one-piece portfolio containing a few sheets of a hotel's stationery, several large and small envelopes, an advertising blotter, and picture post cards, with a complete list of the chain's hotels on the cover. But most printers will be able to "take it from there" and really make something of it . . . to the delight of the advertiser, the convenience of guests (who almost invariably take the portfolio with them), and the realization of a nice profit for the printer.

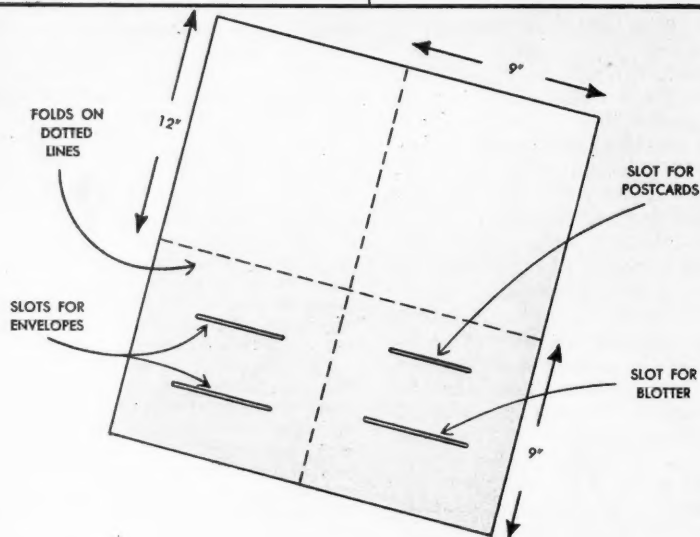
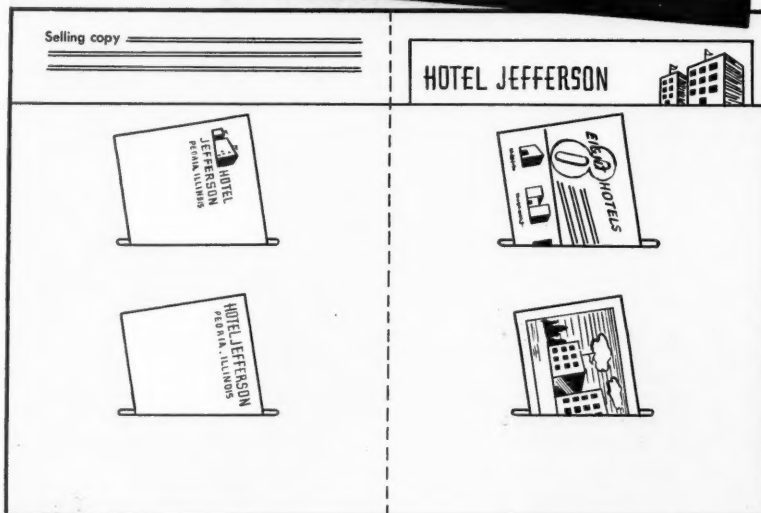
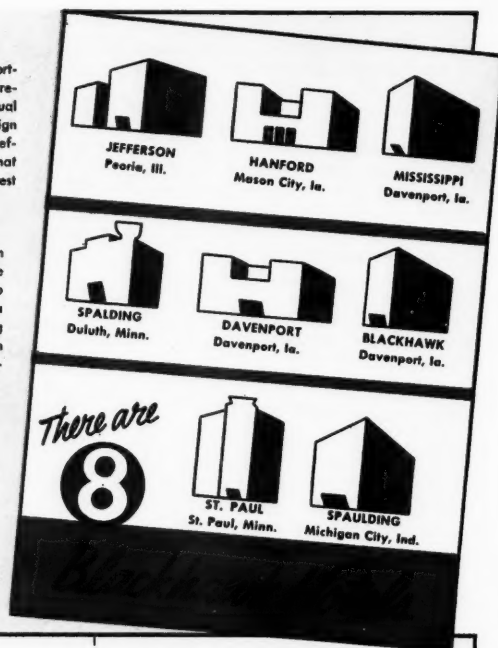
On the cover the hotels can be pictured as well as named. On the top of the first inside page might appear copy such as this used by the Hotel Jefferson in its advertising: "The luxurious comfort and restful surroundings which you have enjoyed here are standard at each Blackhawk Hotel."

As an added thought: There is no good reason why the printer could not use this piece as a wedge in getting the order for the hotel's stationery and printed advertising whenever these items come up for reprinting.

TOP: Two-color cover of a stationery portfolio for a chain of hotels. This is not a reproduction of the Hotel Jefferson's actual portfolio, but is simply a cover design based on the original idea. The Hotel Jefferson is taking advantage of the fact that "a satisfied customer is always the best advertisement."

CENTER: Portfolio as it appears when opened. All pieces of stationery are neatly "filed" for convenience. At the top of the page opposite the letterhead is a "preferred position" for some selling copy. The blotter is an advertisement in itself. Other pieces not shown could also be included.

BOTTOM: Diagram showing simplicity of portfolio. Slots are made to hold pieces of stationery. Portfolio folds down to 9 by 12 inches, with one side 9 inches in depth to clear top of letterheads and paragraph of selling copy. Dotted line simply indicates fold, is not printed on portfolio.





# Gelatin Printing Process (Artograph) is Becoming More Commercially Practicable

*Here's an easy-to-understand explanation of process by Eugene St. John*

● JUDGING from the number of samples received with request for identification of process used because the screen of letterpress, photolith, or gravure does not appear on the samples, it seems that the screenless process of gelatin printing is the one with which most printers are not acquainted although it has been a hobby of amateurs along with lithography and etching for many years. At various times, here and abroad, gelatin printing has been called photo-gelatin printing, collotype, albertype, artotype, heliotype, lichtdruck, prototype, and by still other names. The latest is artograph.

Since it is the one process that does not use a screen, a sample may always be identified by this characteristic: the print is continuous tone throughout as in toned art copy or photograph.

The characteristic gelatin print is obtained from an intaglio film of gelatin with reticulated high spots alternating with low spots, secured by swelling those parts of the gelatin not hardened by actinic light by steeping the gelatin in a bath of glycerin and water which raises the non-light-hardened areas. This leaves the light-hardened areas in the form of low spots or valleys between the hills. Or the printing plate may be visualized as a waffle-like surface of gelatin stretched over the aluminum support or base plate. The low spots (intaglio) are ink wells as in gravure; the high spots are moist and repel ink like the water-carrying parts of an offset-litho plate.

The gelatin plate today, as in aquatone, is generally aluminum but was originally glass. Those familiar with aquatone may recall that Robert John used a gelatin reinforced with intermingled vegetable fiber supplied by E. I. du Pont de Nemours & Company. The complete aquatone plate consisted of a thin support of aluminum on which was carried a special coating of reinforced gelatin which was afterwards to be light-sensitized and made ready for exposure. For some years Ansco has supplied a special

film on a celluloid base for gelatin printing after stretching the film over a metal base. So plastics may later substitute for aluminum as now used and photoengravers' fish glue, the best of all gelatins, which is used in top enamel on both copper and zinc, may be used, possibly reinforced in some way for the sensitized film.

The first step in the gelatin process is to photograph the original without using a screen. The resulting negative is retouched if necessary, according to the price quoted. Printing down on the press plate of a negative for a single color plate is similar to offset-lith procedure.

## **"Fake" Method Generally Used**

On a color job the negative, after being shot, goes to the color separators who use what is termed a "fake" method in the great majority of jobs requiring color separations. The artists place the negative on a sheet of glass and on it place a sheet of cellulose acetate, the upper side of which has been treated. The color separation and toning follow with opaque, crayon, graphite pencil, and so on, with the original color scheme for guidance. On a four-color process job the first separation is for the yellow. When it is ready, the platemaker takes the glass, negative, and overlay and shoots the plate, generally in a vacuum printing frame or occasionally in the photo-composing machine. Only one negative is used. So after shooting the yellow plate, the negative and accessories are returned to the artists who then begin separating the red and so on from a single negative for all the colors.

The copy may be improved in a number of ways. One example is "doubling in" of some part of the negative by opaquing out the remainder on the negative and giving desired part more exposure time. The separators provide the register marks for each color plate.

The aluminum plate may be hand grained with pumice powder or with the graining machine. A fine grain is used to afford a foothold or anchorage for the gelatin film and

later the printing ink. No water is used on the printing press, the entire dampening system being discarded. After graining, the aluminum plate is thoroughly washed and placed in a whirler for coating. The whirler formerly used was like the offset-lith horizontal whirler except that the heaters were underneath the bedplate and a vacuum pump used to obtain uniformity of the coating. Now a vertical whirler without vacuum is being used in some plants.

The gelatin is dissolved in distilled water and the regular dichromate powder added which confers sensitivity to actinic light. If coating needs a hardener, alum may be added. The gelatin emulsion is put through a centrifuge to avoid grease spots.

The aluminum plate is next coated with the emulsion and the thickness of the coating is determined by the speed of the whirler. The whirler is closed and the electric heaters turned on for about a half hour to bake the gelatin hard. It is allowed to cool off after which comes exposure to the arc lights.

After the printing down, the dichromate is washed out with water. Up to this point platemaking procedure parallels offset-lith but now there is a difference: the gelatin emulsion remains all over the plate.

After a quarter-hour of washing the gelatin regains its original color. The plate is dried and later steeped in a solution of glycerin in water, which in a half-hour swells up the unexposed areas of the plate. It is now ready for the press, but the program is generally arranged to allow the prepared plate to season overnight.

Since no water is used on the press, the gelatin process may be worked either by dry-offset, letterpress-offset, direct letterpress, or direct litho. Until recent years, direct rotary litho was the common process in the large gelatin plants of this country while flatbed litho presses were used abroad.

Our big gelatin plants long used a converted direct rotary litho press, 44 by 64, with dampening system

removed. In later years large offset presses have been used, for several good reasons: 1. The blanket on these precision-built presses is easier on the plate; 2. The range of papers that can be printed on by offset is greater; 3. Much higher speed in printing is possible; and 4. Humidity problems are reduced on the offset press because the so-called absorbent papers do not come in contact with the gelatin to rob it of its moisture.

#### Air Conditioning Essential

Each gelatin press is segregated in its own air-conditioned room. Each of these rooms has its own air-conditioning apparatus because gelatin printing is practicable at competitive speed only with humidity needed for the job in hand since the plate carries ink-repellent moisture in the blanks without aid of a dampening system as in offset-lith.

In a commercial way, gelatin printing was first used on a large scale in this country for photolike reproductions in motion picture publicity, but because of the absence of screen, the fine deep shadows, continuous tone, and lowest plate cost of all printing processes, it has entered into competition in all fields of the industry. On the offset press and in letterpress-offset gelatin printing acquires speed and lengthened plate life that make it a good contender against any process in high grade work.

In color work from four to ten colors, gelatin is able to compete with lithography and generally with better results. Contrariwise, lithography has advantages in line work and large solids.

In competition with gravure, the initial plate expense favors gelatin printing except on very long runs.

In line work, gelatin is not superior to photo-lith or offset-lith but where there are many and large plates that are screened in offset, gelatin printing remains supreme because of the lower preparatory cost and generally the gelatin reproduction of photographic copy or tone drawing is superior. Is it necessary to state that letterpress and photoengraving are beaten by the plate cost?

It is quite possible that modern research may bring about developments in gelatin printing materials and equipment that may give it the position it deserves in the graphic arts because of its continuous tone and rich coloring. True, it is an air-conditioned process. No prophetic vision is needed to anticipate the already close approach of air-conditioning in industry and homes. After all, the average worker spends as many hours in his work shop or office as in his home so air-conditioning should be universal for home and working hours. Both are part of the workers' lives and it is true that air-conditioning increases production by aiding good health.

## New Slant on GI Seniority

● The United States Supreme Court has recently ruled that World War II veterans do not have claims to jobs superior to those of non-veterans. This is contrary to the steadfast position taken from the outset of the reemployment law by the Selective Service System. It has insisted that for a period of one year from the date of reemployment veterans had, as a right conferred upon them by Congress, an absolute right to their jobs, regardless of seniority held by the non-veterans. However, employers should not be too hasty in jumping to conclusions.

Gist of the decision is this: Veteran seniority involves not only the time worked for the employer prior to entering service but his time in the armed forces as well. That is, military service is treated as though the veteran were on a leave of absence. His seniority continues to accrue for the period of his military service, but it does not increase beyond this point, or become absolute.

Example: A veteran worked for four years in the establishment before entering service, and he served for three years in the armed forces. His total seniority is seven years. He can "bump" non-veterans with less than seven years' service, but he cannot displace non-veterans with more than seven years' seniority.

Meantime, many employers have been guided by Selective Service interpretations, and face possible liability because of the Supreme Court decision. They are concerned lest other Selective Service rules and regulations now in effect may be ruled adversely by the highest court.

Recognizing the unfair position that employers find themselves in, where they may be damned if they do, and damned if they don't, a bill (HR 6035) has been introduced in Congress. This measure is intended to relieve such employers of liability where they have acted in good faith and have relied on rulings and interpretations of Selective Service in respect to the reemployment of veterans, or of courts or arbitrators, where such rules and interpretations have been later reversed, rescinded, or amended.

(Articles concerning the reemployment rights of veterans, written by Harold J. Ashe, were printed in September and November, 1944. Certain aspects of the subject have been changed by a recent decision of the Supreme Court. Employers will find helpful this short resume by Mr. Ashe.)

## ★ ★ Matched Business Printing ★ ★



Nicely-designed matched business printing forms . . . the work of a Kalamazoo, Michigan, advertising organization. Second color is yellowish-olive. Something which a good many members of the graphic arts overlook is to be sure their own printing "looks" the quality they preach to customers

★  
This section is devoted  
to short and timely items  
concerning men and events  
associated with printing.  
Copy must reach the editor  
by the twentieth of month  
preceding date of issue

# THE MONTH'S NEWS

## TO MANAGE SEATTLE GROUP

From personnel director of the Veterans Administration at Seattle, Washington, Charles L. Bushell has stepped into the position of new general manager of the Printing Industry of Seattle, Incorporated, the organization of owners and managers of Seattle printing plants which has recently become an affiliate of the Printing Industry of America, Incorporated.

The new general manager will coordinate and manage the affairs of the Seattle group which is headed by Mort Frayn as president; and the following other officers: George Handley, Jr., the vice-president; William Seifert, secretary-treasurer; and on the board of directors: George Young, James Hurley, Roger Jensen, Harry Strang, Ronald Renny, and Roy Rosenthal.

Mr. Bushell is a graduate of the University of Washington and has had fifteen years experience in personnel and organizational work. In addition, he has served a total of fifty-three months in the Navy.

## GORDON MONTGOMERY NAMED HEAD

Announcement has been made by the Miller Printing Machinery Company, Pittsburgh, that Gordon Montgomery, long a director and executive vice-president of the company, has been elevated to the presidency both of the Miller Printing Machinery Company and of its subsidiary, the Rotogravure Engineering Company. He succeeds W. G. Montgomery who had been a director and president of the parent company and its subsidiary. He is retiring.

## JOHN GRIFFITHS

John Griffiths, the printing press designer, founder of the John Griffiths Company and of the Griffiths Printing Press Company, of New York City and Poughkeepsie, New York, died suddenly on August 30. His two sons, John and Frederick R. Griffiths, who have been associated with their father in the business, will continue it.

Mr. Griffiths was born in England sixty-four years ago, came to this country at the age of twenty-two, and became employed by R. Hoe & Company, in the New York office. In 1914, he became associated with Duplex Printing Press Company, Battle Creek, Michigan, in the capacity of the sales manager. In 1919, he became the general manager of R. Hoe & Company, and moved to Poughkeepsie. He established his own business in 1922 under the name of Griffiths Publishers' Exchange and subsequently changed its name to the John Griffiths Company, specializing in big presses and other equipment for newspapers. He also became interested in the Funk Printing Press Company, and

for several years assumed responsibility for sales of the New Era Manufacturing Company. Ten years ago Mr. Griffiths extended his business in order to serve foreign newspaper publishers.

## LOGAN G. THOMSON

Logan G. Thomson, for forty-one years connected with the Champion Paper and Fibre Company which his father founded, and of which he had been president since 1935, died while on



LOGAN G. THOMSON

vacation in La Jolla, California, on August 9. He was in good health in June when he left Hamilton, Ohio, headquarters of the company.

Mr. Thomson, who was born in Cincinnati in 1884, entered his father's business as a laborer in the paper mill when he was twenty-one years of age. He was advanced from one job to another until he had a thorough knowledge of the papermaking business. He served in the United States Army during the first World War, and was a captain when it ended.

Following his apprenticeship in the mill, Mr. Thomson became sales manager of the New York City office in 1916; secretary-treasurer of the company in 1920; and first vice-president in 1931. In 1935, when his brother, Alexander Thomson, Sr., died, he was elected president of the company.

During Mr. Thomson's association with the business of the Champion organization, it grew from a small coating paper mill into one of the largest organizations in the paper industry.

Dwight J. Thomson, a son who served as a lieutenant in the Navy during the recent war, is associated with the company in its home office in Hamilton.

## DECRY MAGAZINE IMPORTS

A flood of Canadian comics, magazines, and books, retailed at prices and in a bulk which British publishers could never emulate under present control, is today's most serious headache for hard tried British publishers. These publications are coming into Britain as ballast on trans-Atlantic boats—and exciting a great deal of ironic comment that paper might have been brought as ballast instead of the printed material.

The introduction of such publications to the British market at a time when Britishers are in dire need for paper to meet market demand is regarded as a very serious threat to British printing and publishing.

The government has allowed the free import by subscription of magazines and periodicals from the North American continent. This adds up to another blow, which, in combination with the cheap comics, is a menace to British publishing. The matter has excited severe comment in publishing journals, and the "National Newsagent" states that:

"The importation of American and other foreign publications was considerably restricted during the war, and we are somewhat surprised to learn that facilities are now being provided by the Foreign Exchange Control to enable the subscription orders for American publications to be placed with the publishers, appreciating the unsatisfactory demand for home-produced journals on account of limitation in paper supplies.

"Another disturbing element in the trade," continues the statement, "is the importation of Canadian and American publications for sale in Britain.

"With the influx of imported Canadian and U. S. magazines, the retailers should look out for what is fast becoming a price racket.

"We have in the 'Nation Newsagent' office, two identical Canadian crime magazines, published at 15 cents, and priced for British sale at 9 pence. One copy has a higher price label stuck over the printed 9 pence. They bought from the same firm, but the higher price rate was charged for the full quantity.

"We are investigating this, and hope to publish shortly an exposure of this malpractice. Mr. G. Grayrigge, secretary of the British Federation of Book Publishers, indicates that:

"I have received a number of complaints from members of the Federation, who view with alarm the weight of cheap periodicals which are being allowed to come into this country, in the form of ballast from both Canada and America. That such importations of the surplus manufactured goods should be allowed while the home publishers are restricted to small tonnages of paper is generally deplored by members, who, in the interest of fair competition, cannot



understand why raw materials cannot be imported instead."

In September the British newspapers were allowed increased circulation and an increase from eight to twelve pages three times weekly. To be met out of stock, this release of newsprint was made possible by the purchase in Canada and Newfoundland of increased quantities for importation in 1947.

For a short period, publishers will be permitted to print as many copies of papers as are needed to meet public demand. Dependent on how much this freedom of use cuts into supplies of newsprint, papers may receive a further increase in the number of pages.

#### REESE NAMED BRANCH MANAGER

Thomas J. Reese, Jr., has been appointed the Buffalo branch manager of the International Printing Ink Division of Interchemical Corporation. He takes over administrative functions from his father, Thomas J. Reese, who has been on leave since June, 1943, when he became director of the Buffalo district Office of Price Administration.

The elder Reese will continue with the company in an advisory capacity. With the company since 1908, he was successively manager, secretary and treasurer of the Ault & Wiborg Buffalo Company and president when it was merged with International Printing Ink Corporation. In 1931, he was elected president of the International Printing Ink Corporation of Canada.

The new manager has been with IPI since 1935. He entered service in 1940 and rejoined the company in February. He will have supervision of New York State and Western Pennsylvania.

#### BOOST USE OF LITHOGRAPHY

Copies of an advertising folder that promotes the use of the lithographic process of printing and containing information about teaching material concerning the process are being mailed to colleges, advertising clubs, and other organizations by the Lithographers National Association, whose headquarters are in New York City.

#### CELEBRATE GOLDEN JUBILEE

Oval and Koster, lithographers specializing in the production of pictorial calendars, Indianapolis, Indiana, will observe their golden anniversary on November 1, the business having been founded by the present owners, Charles J. Oval and Oscar H. Koster, in 1896.

The owners recalled that the first order they received was a calendar order from an insurance company in their city. Their specialty business extends throughout the United States but they sell only through jobbers. The firm plans to have an exhibit at the forthcoming convention and exhibition of the Advertising Specialty National Association to be held beginning October 6, in Chicago. Their "Golden Jubilee" will begin on that occasion.

#### TAYLOR NAMED CONSULTANT

Harry B. Taylor, for twenty-eight years connected with the sales branch of the International Printing Ink division of the Interchemical Corporation, has retired from the selling force but will continue to be on call as a consultant on printing problems for IPI. Prior to his becoming connected with companies which were merged into the IPI, he was a pressroom executive in various printing organizations.

#### GI BENEFIT LAW CHANGES

The new GI benefit law, which reduces the amount of Government subsistence which will be paid to veterans now enrolled or to be enrolled in apprentice and on-the-job training programs, and in other ways limits the scope of these programs, has caused widespread confusion in the printing industry.

Passed without a public hearing in the closing days of the last Congress and signed August 8 by President Truman, the new measure—Public Law 679—was backed by General Omar N. Bradley, head of the Veterans Administration, who said that a scandal was threatened unless a halt was called on chiselers who were abusing the law.

Under the new law, veteran apprentices and on-the-job trainees with dependents are limited to \$200 a month in compensation, veterans without dependents to \$175. Veterans receiving less than these amounts from their employers will be paid the difference by the Government, provided the total subsistence does not exceed \$90 a month for men with dependents and \$65 for those without. For example, a married veteran apprentice or trainee now receiving \$150 a month from his employer and \$90 a month from the Government for a total of \$240, will get only \$50 a month from the Government, a reduction of \$40 a month in benefit payments. This will work a real hardship on the veterans who have planned their personal budgets around the larger amount, especially in high cost sections of the country.

Veterans organizations and unions are protesting the law as setting wage ceilings that are too low, but any modifications will have to await the reconvening of Congress. The best that can be hoped for in the meantime is a liberal interpretation of the law by the Veterans Administration.

Until clear interpretations are handed down by the Government agency, the status of present programs is uncertain. Especially is this true of on-the-job training programs for non-apprenticeable positions, which are now limited to a period of two years. Many such programs, such as the one being conducted by members of the New York Employing Printers Association for junior executives, was set up and approved on a three-year basis. Don H. Taylor, executive vice-president of the association, said he hoped the present

program could be approved or re-approved as is, with the benefit payments continuing until the maximum period under the new law is reached. Industrial Commissioner Edward Corsi, the approving agent for New York State on-the-job programs, has taken steps to get authorization of a new program—perhaps conducted by the state—to carry on after Federal benefits cease.

Also waiting for clarification is the overtime provision of the new law. Formerly only payment for straight time was considered in reporting the apprentice's or trainee's income from his employer. Now, according to the new law, payment for "regularly scheduled overtime" must be included in the basic wage rate "before determining the subsistence differential." Irregular or occasional overtime need not be included.

Although the law is apparently retroactive to August 8, it was expected that the payments to veterans would be made in September and probably in October in amounts authorized under the original law, with deductions made later in such a way as "to mitigate hardships."

Certain additional reporting forms are required under the new law. One of them (Form 7-1962) is an "estimate of compensation for productive labor" to be filled out by or for the veteran and certified by the employer. Another (Form 7-1963) is a "continuous review of progress" which must be sent in every four months beginning in November. This seems to be in addition to the monthly report now required from employers.

Confusion will continue until the Veterans Administration gives clear, official interpretations of the law's provisions, especially as they apply to training programs inaugurated before August 8, and until the various state approving agencies are familiar with the new requirements. The Printing Industry of America, in a bulletin to its members, has advised printers in the meantime to help veterans fill out the two new forms and certify them, to continue making monthly reports until further notice, to continue paying trainees what they have been getting, with increases as scheduled under the training program, and to include regularly scheduled overtime in the basic wage rate before determination of the subsistence differential.

It has been pointed out that under the new ceiling the veteran can actually raise his "take home pay" by persuading his employer to cut his salary. This is because the Government subsistence pay is tax-free, whereas salary from private employers is subject to the withholding tax. All printers are warned not to accede to any such requests, since this is illegal and would jeopardize an otherwise approved program.

#### ASSIGN STAFF MEMBERS

Ralph L. Poore, formerly connected with newspaper and printing establishments in Portland, Maine, and for the past four years with the Army Air Force, has joined the staff of the Mergenthaler Linotype Company, and has been assigned to cover the New England states as a maintenance engineer.

V. V. Sherrod, formerly a newspaperman in Oklahoma and New Mexico, has been appointed production engineer by the Mergenthaler Linotype Company to cover the west Texas and New Mexico territory formerly covered by L. F. Bookman, who has retired.



#### WILL ERECT BUILDING

Geffen, Dunn & Company and Omnibook, Incorporated, New York City, will erect a twelve-story building to house their printing and publishing activities, announces Maxwell M. Geffen, the senior partner of Geffen, Dunn and president of Omnibook. The new building will be erected on property acquired on East 53rd Street near the East River, an area dominated by high class residential apartment buildings.

The structure will have an exterior which will contribute to the appearance of the neighborhood, states Mr. Geffen. It will be strikingly modern in conception, with air conditioning throughout, interior truck-loading facilities, and appropriate landscaping. The floors will be functionally designed to accommodate publishing offices, pressrooms, editorial rooms, and art studios in an integrated scheme. Several other publishing firms have indicated interest in space in the new building, according to Mr. Geffen, but the owners expect that space available for rental will be limited.

Divisions of Geffen, Dunn & Company which will move into the new building when it is completed include the Select Printing Company, William E. Rudge's Sons, Select Multigraphing Service, and the Round Table Press. Another division, the Blue List Publishing Company will remain in the Wall Street area. Omnibook, Incorporated, will move the editorial, circulation, and general publishing offices of both its magazines, Omnibook Magazine and Book Reader Magazine, to the new building.

Select Printing Company is the fifty-five-year-old parent organization of Geffen, Dunn & Company. In 1941 the Round Table Press, Blue List Publishing Company and the Select Multigraphing Service were merged with Select as Geffen, Dunn & Company. Last year the latter company acquired all outstanding stock of William E. Rudge's Sons, which was founded in 1932.

Omnibook, the first venture in magazine abridgements of best-selling books, was started in 1938 by Mr. Geffen, Robert K. Straus, and Victor W. Knauth. During the war a digest size edition for distribution to the servicemen overseas reached a circulation of 350,000. The civilian edition, reduced to digest size in 1943, has grown from a circulation of 30,000 to 300,000. Early in 1945 a Spanish edition for Latin America began publication in Buenos Aires, and a continental European edition, in English, was started in Sweden. Future plans call for an Australian edition, and a Brazilian edition in Portuguese.

Mr. Geffen, a graduate of the Columbia School of Journalism, was a reporter on the New York American before he entered the printing business in 1917. He became secretary and eventually the president of the Select Printing Company, now a unit of Geffen, Dunn & Company.

#### TURLEY NAMED VICE-PRESIDENT

E. Lee Turley, who joined the staff of McLaurin-Jones Company, Brookfield, Massachusetts, last January as general sales manager, has been elevated to the vice-presidency of the company. Prior to Mr. Turley's present connection he had served as advertising manager and sales promotion manager of Nekoosa-Edwards Paper Company, Port Richards, Wisconsin. The McLaurin-Jones Company manufactures gummed and coated specialties.

#### PUBLISHES UNUSUAL CATALOG

Full credits are given by the Yale and Towne Manufacturing Company, with executive offices in New York City, to firms in the graphic arts which produced its new Yale catalog, 450 pages, 8½ by 11 inches in size, which includes many new features of interest to producers and users of catalogs.

The General Offset Printing Company, of Springfield, Massachusetts, is credited with having printed the catalog; the Consolidated Lithographing Company, New York City, produced the special pages of embossed and lithographed natural color finishes; and the Heinn Company, Milwaukee, manufactured the binders whose "back action" allows the pages to lie flat when the catalog is opened.

"The new Yale catalog is the first major hardware catalog to make extensive use of color," says the company. "Two, three, or four colors are used whenever they can be employed to advantage. Some items are shown in their natural color, but for the most part, color is used functionally, either as the background on which the product, in black and white, is displayed, or to organize the elements of the layout. In addition, for the first time, hardware finishes are shown as well as described. Color plates, embossed and lithographed in natural colors, are attached to a divider opposite the text describing the finishes."

The entire catalog is a series of two-page spreads in color, each designed to be an independent "visual unit" displaying the related items of hardware. Technical language is avoided in favor of pictures and "plain English," so that descriptive copy is kept to a minimum. Thus less text is used in this catalog to give more information than has been contained within any of the previous twenty-nine catalogs issued by the company on its seventy years of operation.

The text matter is set in a sans serif type face (Snartan); the paper used is a 70-pound linen finish stock; and the binding is library buckram in a ruby and black color combination.

#### BREAK GROUND FOR BUILDING

Hale Holden, president of Byron Weston Company, participated in the ceremony connected with breaking ground for the construction of a new two-story building to connect the two units of the paper mill at Dalton, Massachusetts. While President Holden broke the first ground by operating a steam shovel; Leonard P. Taylor, superintendent of the mill, followed by using a spade.

The building, containing 25,000 square feet of floor space, will be of concrete, steel, brick, and glass block construction; will be used for modern finishing machinery, and is part of an extensive expansion program of the company. The program includes installation of new machines, including automatic devices to maintain precision control of some of the operations connected with the process of papermaking.

#### DIGEST INVADES AUSTRALIA

The first Australian edition of the Reader's Digest made its appearance in that commonwealth in July. It carried 128 pages of text. The cover and numerous titles were in two colors, as were some of the advertisements. Guaranteed circulation was 100,000, so an announcement addressed to the advertisers from the publishers stated.



## James West

The industry lost one of its leading pioneers in precision printing with the death of James West, inventor of line-up and register tables and president of the Craftsman Line-Up Table Corporation. Mr. West died on July 25, during his sixty-fourth year, at his home in Newtonville, Massachusetts.

Mr. West was an outstanding example of a printing craftsman who used his inventive genius to better the craft. Born in London, England, where he was apprenticed as a printer, he came to New York in 1903 and enrolled at Syracuse University to study architecture. Paying his way through college by working at the printing trade, he chose to continue in printing rather than architecture. Soon after leaving Syracuse he went to work for the Tudor Press and for George H. Ellis in Boston as a line-up man and stone hand.

The absence of precision in this part of the printing operation bothered him—it seemed to him that line-up and stone men were the only ones who had no mechanical aids to accuracy. Using the technical knowledge he gained at Syracuse, plus his skill as a printing craftsman, he set to work to devise a form line-up table for letterpress printing. His efforts met with immediate success and he organized the Craftsman Line-Up Table Corporation in Waltham, Massachusetts, to manufacture and market the device. Mr. West's other widely-used inventions include a geared line-up and register table used on the press sheet for an additional check on alignment, and layout tables for offset lithography.

During World War II, when the United States Navy and Marine Corps asked him to make special line-up and register tables for war activities, Mr. West turned his entire plant over to the production of these machines. From the Marine Corps he received a special commendation for his contribution to the war effort.

James West was held in high esteem throughout the industry, not only for his technical skill and inventive genius, but also for his pleasant personality.



### TORONTO PRINTERS WIN INCREASE

The Ontario regional war labor board has granted commercial printers in some sixty Toronto plants the 40-hour week and wage increases of about eight cents an hour. The action came as a result of a joint appeal made to the board on July 10 by the printing firms and the local of the International Typographical Union (A.F. of L.). From 650 to 700 printers are affected.

W. R. Lucas, secretary of the Toronto Typographical Union, has described the award as "the most important gain made by organized printers in Toronto in the past twenty-five years. This ruling by the board gives Toronto's commercial printers the 40-hour week for the first time."

The regional board directs the commercial printing firms to reduce the work week of the printers from 44 to 40 hours and to increase the basic hourly wage from 96 cents to \$1, the increase to be effective as of July 1, 1946. Effective April 1, 1947, the hourly rate will be increased to \$1.07½, that scale to remain in effect for one year.

The agreement also calls for payment by the companies for three statutory holidays, if not worked, and double time if worked.

"Rates for commercial printers ranged between 91 and 96 cents before this award," said Mr. Lucas. "Employees making premium wages were getting as much as \$1 an hour. It is our understanding that there will be proportionate increases made for these premium workers."

He said that most of the union printers are employed in closed shops but that some work in open shops. "If the new wages and hours provisions do not apply for union printers in open shops," he stated, "we may consider it expedient to withdraw our men from such shops."

The joint appeal to the regional board was made following three months of negotiations by the union and the companies, said Mr. Lucas.

### GRANT RESEARCH FELLOWSHIPS

Arrangements have been made by the Kimberly-Clark Corporation, Neenah, Wisconsin, with three educational institutions for the establishment of research fellowships by which study of the developments in the pulp and paper field shall be extended. The grants are offered to the University of Wisconsin, the University of Minnesota, and the Massachusetts Institute of Technology.

H. A. Rothchild, technical director of the company, said that the fellowships represent a new policy by which more of the company's research budget shall be spent in fundamental and background work. It is expected that the Kimberly-Clark fellowships will be arranged in time for the current scholastic year.

In its own laboratories, the Kimberly-Clark organization will employ 170 scientists and other personnel when all facilities have been installed in the new building to house the laboratories. This is said to be the most extensive commercial technical laboratory in the pulp and paper industry.

### JOINS FALCO CORPORATION

Karl W. Guth, for eighteen years connected with several machinery firms in Chicago, has become associated with the Falco Corporation, Chicago, as assistant manager.

### EVENING CLASSES RESUMED

Enrolment in the evening educational courses of the New York Employing Printers Association, which start their thirty-first season this month, is expected to reach a new high as many of the 5,000 recently employed and re-employed veterans in the industry sign up for the classes. Many of these veterans are working under training-on-the-job programs, and will take supplemental class work to round out their training.

Twelve courses are offered by the association. For the third successive year two of these will be conducted on a conference basis, limited to twenty-five executives. These classes are "Business Management for Profit," conducted by George A. Vogl, manager of the NYEPA Cost and Accounting Bureau, and "Planning Production for Profit," conducted by Russel J. Hogan, plant manager of the Blanchard Press and past president of the New York Club of Printing House Craftsmen.

One new course, "Estimating Offset Lithography," will be given for the first time this year. To accommodate the anticipated increase in enrolment, extra classes have been set up for advertising layout and typographic design, elements of printing and printing processes, and estimating for printers. Other courses offered regularly each year are advertising typography, cost accounting, elements of offset lithography, proof-reading and copyreading, and selling printing.

### APPRENTICE RATIO LIBERALIZED

The manpower shortage in the photo-engraving industry will be substantially relieved in the future as the result of action taken by the International Photo-Engravers Union which, at its convention in Cincinnati late in August, voted to liberalize its apprentice ratio. This was affected by passage of a resolution authorizing that journeymen on night shifts be added to day workers in calculating the ratio of apprentices to the journeymen. The ratio, generally one to seven—although it varies among local unions—previously was based only on day workers.

Under the new rule the ratio will be the equivalent of one to five, which will permit an estimated additional 1,500 apprentices, according to Edward F. White, president of New York Local Number One and a delegate to the convention. At present there are about 1,600 apprentices enrolled in the various locals, more than 1,000 of whom have been indentured since May, 1945.

Possibilities that opportunities for apprentices might be further liberalized arose when the convention instructed its executive council to consider reducing the period of apprentice training from six to five years.

The IPEU now has 11,981 journeymen members, an increase of 701 in the fiscal year ended May 31, it was reported at the convention. Approximately 8,000 of the total are employed in commercial shops, the rest in newspaper and gravure plants.

The members of the executive council, which consists of the seven top officers of the union, were directed to seek a meeting with the Amalgamated Lithographers of America to explore the possibilities of a merger of the two unions. The strategy behind this move is to halt the inroads of the CIO into the graphic arts industry. The lithographers' union, which withdrew from the American Federation of Labor after a jurisdictional dispute, joined the CIO last May.

Edward J. Volz, New York City, president of the IPEU, disclosed that overtures for future conferences had been received from the Amalgamated, and that he had met informally with William Riehl, New York City, president of the Amalgamated, to discuss the possibility of a merger. In his report to the convention, Mr. Volz called attention to the fact that the International Typographical Union had also made overtures to the Amalgamated to become part of the ITU.

Besides seeking a merger with the lithographers, the IPEU will offer membership to workers engaged in masking copies and negatives for reproduction, Mr. Volz said.

Joseph Rosenberg, of New York City, president of the American Photo-Engravers Association, proposed organization of a permanent national body in which both the employers and the union would be represented equally to handle many problems for the benefit of both. He cited recent successful joint efforts in obtaining scarce materials and helping relieve the manpower shortage.

### SIEGFRIED REJOINS SYRACUSE

Laurence B. Siegfried has resigned as head of the printing department of the Carnegie Institute of Technology, Pittsburgh, in which capacity he has served a year, to return to Syracuse University, as chairman of the department of graphic arts. The announcement of his

## ANSWERS It's a Quiz

Here are the answers to the quiz on page 55. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. No; don't use an electrotype; use an original photoengraving. Use a screen from 85 to 110 line.
2. False. It's important, but it won't totally eliminate static. Good static eliminators are necessary.
3. False—strange as it seems!
4. False. Plates that look okay might not print well.
5. 1833.
6. Art subjects produced by silk screen.
7. No; our Garamonds are based largely on Benton's 1919 styling of Janson's 1615 redesigning of Claude Garamond's 16th Century Garamond type face!
8. e, or \$5,000,000 worth of slugs and type. (Wish we knew what the AA's cost on that type bill!)
9. Because of (1) vagaries inherent in paper thickness, and (2) changes in paper thickness due to atmospheric conditions.
10. No, they generally cannot. The cost of author's alterations over 10 or 15 per cent of the cost of composition are usually deducted from the author's royalty payments.

By R. Randolph Karch



return to Syracuse was made by M. Lyle Spencer, dean of the school of journalism.

Mr. Siegfried was in charge of the printing department of Syracuse University and associate professor of journalism from 1940 to 1945.

#### HONOR BIG SIX 50-YEAR MEMBERS

Four hundred members of New York Typographical Union No. 6, commonly known as Big Six, were to receive gold buttons in recognition of fifty years or more of membership in the union, at a special meeting on September 22. Lieutenant Governor Joe R. Hanley was scheduled as the principal speaker. Big Six, oldest and largest local of the International Typographical Union, was organized in 1850, with Horace Greeley, famous editor and publisher, as its first president.

#### NEW TRADEMARK LAW ENACTED

Encouragement to the users of trademarks to register them was one of the purposes of the Lanham Act enacted into law by the recent 79th Congress, and signed by President Truman, which will not become operative until July 5, 1947. Official interpretations of the law have not yet been published.

Under the provisions of the Lanham Act, the owners of trademarks registered under the Acts of 1905 and 1881, will be obliged to establish by affidavit that they are actually using their trademarks which will give them the protection provided under the new law.

Owners of marks registered under the Act of 1920 must reregister then under the new law when their old registrations expire.

To obtain an incontestable right of use of the trademark under the new law, owners of marks registered under the new law, or under the Acts of 1905 or 1881, must show five years of continued legal, uncontested use, by affidavit, filed before the expiration of the sixth year of use.

The new law will also permit the registering and protection of "service marks" which apply to services rather than goods; also "certification marks" which certify to the character or quality of products or services.

Under the new law, a company may license a related company to use a trademark, under contract, provided the related company produces the product according to the registrant's formula. Also under the law two owners may use the same trademark provided they do not conflict with each other.

#### PUBLISHES ROLLER INSTRUCTIONS

Instructions on how to prolong the life and service of typographic rollers are contained in a circular, printed in two colors, issued by Ideal Roller and Manufacturing Company, with offices in Chicago and Long Island City, New York. E. B. Davis, vice-president of the company, in remarking about the circular advertising Inkmaster rollers, said that recent direct mail advertising issued by the company "has been keyed to instruct as well as to sell."

#### JULIUS C. BATES

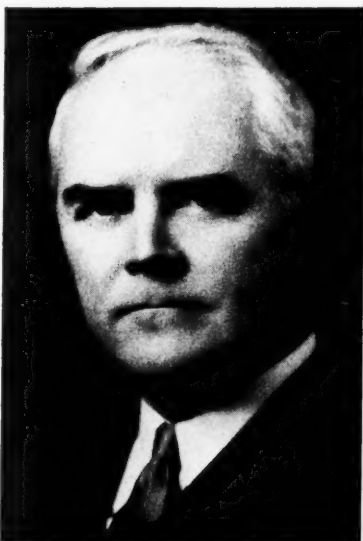
Julius C. Bates, sixty-eight, member of the printing firm of Bates and Carr, Incorporated, Vernon, New York, died in his home recently after a lengthy illness. He formed the printing company in 1906 and in recent years had carried on the business alone.

#### ROBERTSON NAMED PRESIDENT

Reuben B. Robertson, who had been executive vice-president of the Champion Paper and Fibre Company, Hamilton, Ohio, was elected president by the board of directors at a meeting held August 15. He succeeds the late Logan G. Thomson.

Reuben B. Robertson, Jr., succeeds his father as executive vice-president of the company. Dwight J. Thomson, son of the late Logan G. Thomson, was elected a director and a vice-president.

The new president, Mr. Robertson, is a lawyer by profession, having practiced after his education in the public schools of Cincinnati and Yale University. Following his four years of legal experience he became associated with the Champion organization in 1907 and was as-



REUBEN B. ROBERTSON

signed to supervise the construction of the company's new southern pulp mill at Canton, North Carolina. He then became its general manager and vice-president, and in 1925 was elevated to the presidency of the Champion Fibre Company, which position he held for ten years. Following the consolidation of that company with the parent organization, then known as the Champion Coated Paper Company, whose name was changed to the Champion Paper and Fibre Company, he became its executive vice-president.

He was instrumental in introducing new methods of manufacturing pulp for printing papers, and under his direction Champion led in the use of southern pine for manufacturing pulp. This proved a boon to southern growers and resulted in expanding the operations of the Champion organization to the pine forests in southern Texas and the construction of a large pulp mill at Houston in 1938. Papermaking machinery has been added since that year. Because of his pioneering in the making of paper pulp, Mr. Robertson was awarded the honorary degree of Doctor of Science in 1928 by North Carolina State College.

Mr. Robertson's interests extend beyond his immediate business connections. He is interested in trade association activities, now serving as president

of the American Paper and Pulp Association, with headquarters in New York City. He is also chairman of the North Carolina Wood Utilization Committee of the Department of Commerce and of the North Carolina Forestry Association. For twenty-five years he has been chairman of the Southern Conference of Human Relations in Industry. He has been a member of the North Carolina section of the Reconstruction Finance Corporation, and was a member of the National War Labor Board. He is serving on numerous other national, state, and local boards, all of which are designed to improve business and community interests.

#### COMPLETE CONVENTION PLANS

Advance registrations from producers and users of direct mail from various parts of Canada and the United States have been announced by the Direct Mail Advertising Association from its headquarters in New York City for the annual convention in Chicago, October 18 and 19. The announcement states that every indication points to a "most successful two-day meeting" and that speakers on the program will highlight the 1946 survey of direct advertising.

David Wallace of *Time*, New York City, will speak on "How to Get Information by Direct Mail"; Lester Suhler of *Look*, Des Moines, will present an address on "How Manage Your Mailing List"; Howard Smith of Paper Mills Limited, Montreal, will talk on "What Are Your Biggest Problems in Direct Advertising"; Charles S. Downs, of Abbott Laboratories Incorporated, North Chicago, will speak on "How You Plan, Use, or Misuse Direct Advertising"; and John E. Wiley of Fuller, Smith & Ross, New York City, will discuss "How You Co-ordinate Your Direct Advertising With Other Media."

Awards will be given to the exhibitors of "Fifty Direct Mail Leaders" which will represent the best campaigns that have been used during the past year. Promoters of the exhibition say that "both quantity and quality of this year's campaign will set new standards."

The general chairman of the Chicago convention committee is John B. Mannion, advertising manager of the Austenal Laboratories, and associates in charge of various committee activities include Roy G. Rylander, of Rylander Company; George F. McKiernan, George F. McKiernan Company; Chet Carlson, of American Colortype Company; A. J. Jolie, of the Hensley Company; Marnell S. O'Bryan, of Color Research Institute; Edwin E. Geiger, of the Celotex Corporation; and Robert Stond, the National Research Bureau.

In an official notice to members, the statement was made that the annual business meeting of the DMAA, as a corporation, will be held October 18, at 4:45 o'clock, and officers will be elected, in addition to three directors to fill vacancies.

#### LAKE ERIE CONCERN EXPANDS

Lake Erie Engineering Corporation, Buffalo manufacturers of heavy hydraulic press equipment including machines for plastic molding, printing plate manufacture, and metal working, has taken over the Feller Engineering Company of Pittsburgh, so Robert E. Dillon, president of the Lake Erie organization has announced. All activities of the Pittsburgh organization will be conducted in the future as the Feller

Engineering Division of the Lake Erie Engineering Corporation, and K. Feller will serve as general manager.

All the manufacturing operations will center in the plant of the Lake Erie organization at Buffalo which is considered of the most modern of its type, with capacity for building heavy machinery ranging in weight up to units of one million pounds.

#### ASSUME NEW DUTIES

John Griffiths Company, New York City, has announced that Wesley Dammes, formerly connected with the Duplex Printing Press Company and the Goss Printing Press Company, will direct sales of the company, and John Vogel will supervise field work. John Griffiths, Jr., and Frederick R. Griffiths, sons of the late John Griffiths, share in the management of printing.

#### BOOK PRINTING FIRM FORMED

Officers and directors announce the formation of the Comac Press, Incorporated, in Brooklyn, New York. The Comac Press is equipped for the complete manufacture of full bound books from manuscript to binding. The plant occupies 45,000 feet of space on one floor. The officers are: George McKibbin, president; Samuel Schulman, vice-president; Samuel Chernoble, treasurer; and Sam Goldman, secretary. Mr. Goldman, formerly the production manager of the Comet Press, is general manager of the new company.

#### PUBLICIZE NEW AIR MAIL RATE

Reduction of the air mail postage rate from eight to five cents an ounce on October 1 was the reason for Ecusta Paper Corporation, Pisgah Forest, North Carolina, to issue to its distributors all over the country a tabulation showing the number of sheets of each weight of its various kinds of letterhead substance which may be mailed within the one ounce rate.

The Ecusta Paper Corporation has stressed the idea that the reduction would cause an upsurge in the use of airmail by business concerns, consequently printers would use a much greater volume of lightweight papers.

#### MOTION PICTURES BOOST OFFSET

Advantages of offset lithography will be described and visualized in sound and color motion pictures by Harris-Seybold Company, according to an announcement made by Harry A. Porter, vice-president in charge of sales, with headquarters in Cleveland. The film is "How to Make Good Impressions" and will run for twenty-five minutes. Basic differences in the three major processes of printing will be portrayed in the new film which will include operations of the new four-color Harris press and smaller presses.

In "shooting" the big four-color press, it was necessary for the photographers to build a special platform suspended from a traveling crane so that the camera could get a "bird's-eye" view from feeder to delivery in one uninterrupted shot. Telescopic lens were used to photograph the action of the small parts inside the press, and microscopic lenses were used to enlarge the dot-etching and other minute processes.

Organizations and firms throughout the country will be given the opportunity to borrow copies of the film for display purposes.

## Levelcoat<sup>\*</sup>

### PRINTING PAPERS



#### Distributed by

<b>ALABAMA</b>	
Birmingham	Sloan Paper Company
<b>ARIZONA</b>	
Phoenix	Zellerbach Paper Company
<b>ARKANSAS</b>	
Little Rock	Arkansas Paper Company
<b>CALIFORNIA</b>	
Eureka	Zellerbach Paper Company
Fresno	Zellerbach Paper Company
Los Angeles	Zellerbach Paper Company
Oakland	Zellerbach Paper Company
Redding	Zellerbach Paper Company
Sacramento	Zellerbach Paper Company
San Diego	Zellerbach Paper Company
San Francisco	Zellerbach Paper Company
San Jose	Zellerbach Paper Company
Stockton	Zellerbach Paper Company
<b>COLORADO</b>	
Denver	Carpenter Paper Company
Pueblo	Carpenter Paper Company
<b>CONNECTICUT</b>	
Hartford	The Rourke-Eno Paper Co., Inc.
New Haven	Bulkley, Duntun & Co., Inc.
<b>DISTRICT OF COLUMBIA</b>	
Washington	The Barton, Duer & Koch Paper Co.
<b>FLORIDA</b>	
Jacksonville	Knight Brothers Paper Company
Miami	Knight Brothers Paper Company
Orlando	Knight Brothers Paper Company
Tallahassee	Knight Brothers Paper Company
Tampa	Knight Brothers Paper Company
<b>GEORGIA</b>	
Atlanta	Sloan Paper Company
<b>IDAHO</b>	
Boise	Zellerbach Paper Company
<b>ILLINOIS</b>	
Chicago	Berkshire Papers, Inc.
Chicago	Chicago Paper Company
Chicago	Midland Paper Company
Springfield	Capital City Paper Company
<b>INDIANA</b>	
Indianapolis	Crescent Paper Company
<b>IOWA</b>	
Des Moines	Carpenter Paper Company
Sioux City	Carpenter Paper Company
<b>KANSAS</b>	
Topeka	Carpenter Paper Company
Wichita	Western Newspaper Union
<b>KENTUCKY</b>	
Louisville	The Chatfield Paper Corp.
<b>LOUISIANA</b>	
Baton Rouge	Louisiana Paper Co., Ltd.
New Orleans	The D and W Paper Co.
Shreveport	Louisiana Paper Co., Ltd.
<b>MARYLAND</b>	
Baltimore	Baltimore Paper Company, Inc.
<b>MASSACHUSETTS</b>	
Boston	Carter, Rice & Company Corp.
Worcester	Charles A. Esty Paper Company
<b>MICHIGAN</b>	
Detroit	Seaman-Patrick Paper Co.
Grand Rapids	Carpenter Paper Company
<b>MINNESOTA</b>	
Duluth	John Boshart Paper Company
Minneapolis	Carpenter Paper Company
St. Paul	Carpenter Paper Company
<b>MISSOURI</b>	
Kansas City	Carpenter Paper Company
St. Louis	Beacon Paper Company
St. Louis	Shaughnessy-Kniep-Hawe Paper Co.
St. Louis	Tobey Fine Papers, Inc.
<b>MONTANA</b>	
Billings	Carpenter Paper Company
Butte	Carpenter Paper Company
Great Falls	Carpenter Paper Company
Missoula	Carpenter Paper Company

<b>NEBRASKA</b>	
Lincoln	Carpenter Paper Company
Omaha	Carpenter Paper Company
<b>NEVADA</b>	
Reno	Zellerbach Paper Company
<b>NEW JERSEY</b>	
Newark	J. E. Unde Paper Company
<b>NEW MEXICO</b>	
Albuquerque	Carpenter Paper Company
<b>NEW YORK</b>	
Albany	Hudson Valley Paper Company
Brooklyn	A. Price & Son, Inc.
Buffalo	Paper Service, Inc.
Buffalo	Union Paper & Twine Co., Inc.
New York	Baldwin Paper Company, Inc.
New York	Bulkley, Duntun & Co., Inc.
New York	The Canfield Paper Co.
New York	Forest Paper Company, Inc.
New York	J. E. Linde Paper Company
New York	A. Price & Son, Inc.
New York	Royal Paper Corporation
Rochester	Paper Service, Inc.
Syracuse	Paper Service, Inc.
Troy	Troy Paper Corporation
<b>NORTH CAROLINA</b>	
Charlotte	Dillard Paper Company, Inc.
Greensboro	Dillard Paper Company, Inc.
<b>NORTH DAKOTA</b>	
Fargo	Western Newspaper Union
<b>OHIO</b>	
Cincinnati	The Chatfield Paper Corporation
Cleveland	The Petrequin Paper Company
Columbus	The Scioto Paper Company
Toledo	The Ohio & Michigan Paper Co.
<b>OKLAHOMA</b>	
Oklahoma City	Carpenter Paper Company
Tulsa	Taylor Paper Company of Oklahoma
<b>OREGON</b>	
Eugene	Zellerbach Paper Company
Portland	Zellerbach Paper Company
<b>PENNSYLVANIA</b>	
Philadelphia	Paper Merchants, Inc.
Philadelphia	D. L. Ward Company
Pittsburgh	The Chatfield & Woods Co. of Pa.
<b>RHODE ISLAND</b>	
Providence	Carter, Rice & Company Corp.
<b>SOUTH CAROLINA</b>	
Greenville	Dillard Paper Company, Inc.
<b>TENNESSEE</b>	
Chattanooga	Bond-Sanders Paper Co.
Knoxville	Southern Paper Company, Inc.
Memphis	Taylor Paper Company
Nashville	Bond-Sanders Paper Co.
<b>TEXAS</b>	
Austin	Carpenter Paper Company
Dallas	Carpenter Paper Company
Fort Worth	Carpenter Paper Company
Harlingen	Carpenter Paper Company
Houston	L. S. Bosworth Co., Inc.
Houston	Carpenter Paper Company
Lubbock	Carpenter Paper Company
San Antonio	Carpenter Paper Company
<b>UTAH</b>	
Salt Lake City	Zellerbach Paper Company
<b>VIRGINIA</b>	
Richmond	Cauthorne Paper Company
<b>WASHINGTON</b>	
Seattle	Zellerbach Paper Company
Spokane	Zellerbach Paper Company
Walla Walla	Zellerbach Paper Company
Yakima	Zellerbach Paper Company
<b>WISCONSIN</b>	
Milwaukee	The Bower Paper Company

#### EXPORT AGENTS

American Paper Exports, Inc., New York, U. S. A.  
Cable Address: APEXINC—New York

If our distributors cannot supply your immediate needs, we solicit your patience. There will be ample Levelcoat Printing Papers for your requirements when our plans for increased production can be realized.

#### KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN

122 East 42nd Street, NEW YORK 17

155 Sansome Street, SAN FRANCISCO 4

8 South Michigan Avenue, CHICAGO 3

22 Marietta Street, N. W., ATLANTA 3

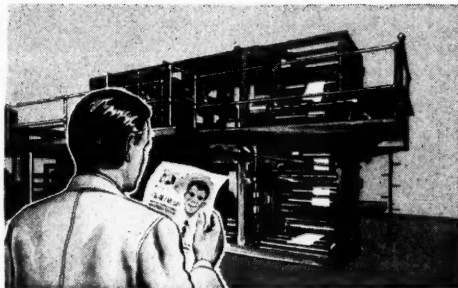
\*TRADEMARK

THE INLAND PRINTER for October, 1946



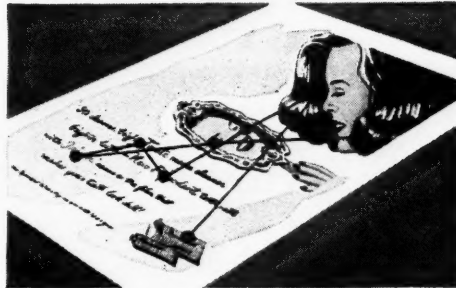
This advertisement is one of a series appearing in four colors in Fortune, Nation's Business, United States News, Newsweek and Business Week.

## Test your word knowledge of Paper and Printing



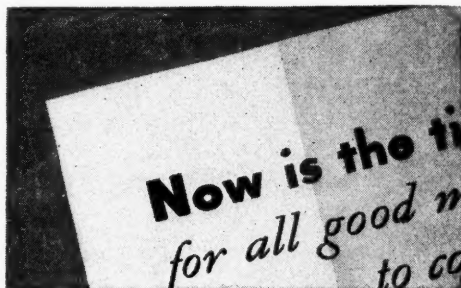
### 1. Printing Smoothness

- ☐ Efficient press operation
- ☐ Result of kiss-impression make-ready
- ☐ Smoothness of paper under printing pressure



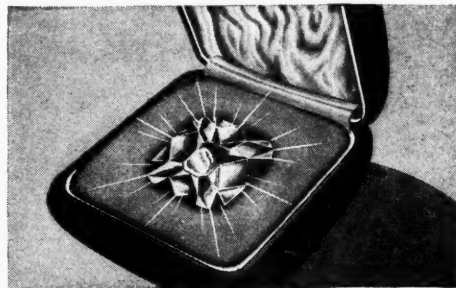
### 2. Ives Process

- ☐ Method of producing 3-color halftone plates
- ☐ Process of machine-coating paper
- ☐ The measurement of attention value of pictures



### 3. Split Fountain Printing

- ☐ Composition requiring two styles of type
- ☐ Way of printing two colors at one impression
- ☐ Printing requiring only half a fountain



### 4. Luster

- ☐ Highlight spot in a halftone
- ☐ Property which makes paper reflect light
- ☐ Property which makes paper emit light

### ANSWERS

**1 Printing Smoothness** is the surface smoothness of paper under pressure equivalent to that developed on a printing press. And surface smoothness, in high degree, is one of the characteristics for which Levelcoat\* Printing Paper is famous.

**2 Ives Process** is a method of producing and printing 3-color halftone plates. For glowing reproduction of beautiful process plates, lustrous Levelcoat Paper is ideal. Levelcoat is a favorite medium with masters of the printing art.

**3 Split Fountain Printing** is a way of printing two or more colors with one impression. Every press impression achieves fine effectiveness when printing is done with clean, rich Levelcoat Paper.

**4 Luster** is the property which makes paper reflect light, gives it a soft glow. And luster is one of the distinguishing qualities of Levelcoat.

**FREE!** Intriguing quiz book with 24 more questions to test your word knowledge of paper and printing. Write for your copy today.

## Levelcoat\* PRINTING PAPERS

If our distributors cannot supply your immediate needs, we solicit your patience. There will be ample Levelcoat Printing Papers for your requirements when our plans for increased production can be realized.



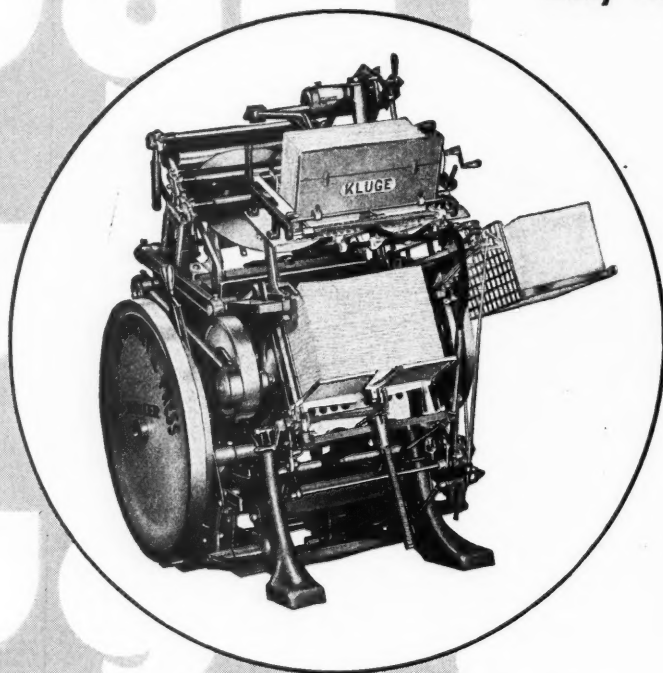
**KIMBERLY-CLARK CORPORATION**  
NEENAH, WISCONSIN \*TRADE MARK



# Kluge

**"TOPS" IN  
DEMAND**

...and no wonder, with its  
many outstanding features



● Kluge construction coupled with the highly trade-accepted Kluge Select-Tone Distribution, Rigid Impression, Sheet Control, and Quick Getaway has made this fine printing press a "tops" in demand throughout the country. Truly a versatile printing press for the versatile printing industry.

**BRANDTJEN  
& KLUGE, INC.**

SAINT PAUL 3, MINN.



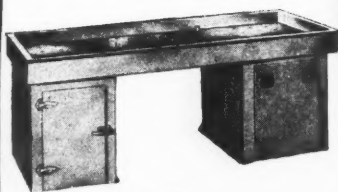
When good printing and prompt delivery are essential—use Management Bond, the water-marked Hammermill product. Management Bond is uniform; it runs with a minimum of trouble on your presses, eliminating costly pressroom delays.

And because it is a sturdy paper, it gives the uniform, dependable performance in your customer's business that leads him to order "more of the same." Remember: *every reorder is another profit.*

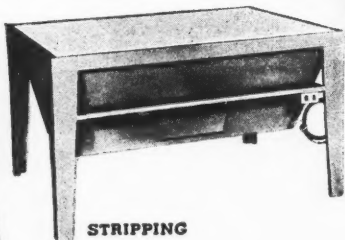
Management Bond is available in white or colors, in standard weights and sizes through Hammermill Agents all over the country. Hammermill Paper Company, Erie, Pa.



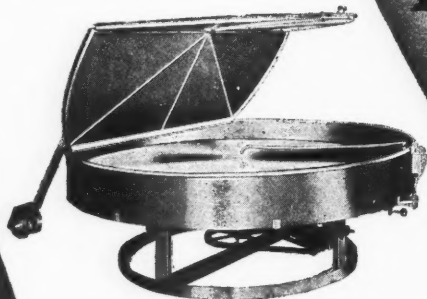
When Writing These Advertisers, Please Mention THE INLAND PRINTER



TEMPERATURE  
CONTROLLED  
SINKS



STRIPPING  
TABLES



WHIRLERS



VACUUM  
PRINTING FRAMES

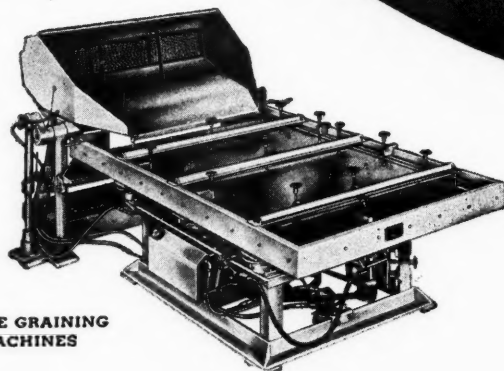


PLATE GRAINING  
MACHINES

*For Offset Plate Making*

**ALL  
DOWN  
THE  
LINE**

**THERE'S A  
*Zenith* PRODUCT  
TO DO YOUR WORK**

**→ *Easier*  
→ *Better*  
and more  
→ *Efficiently***

**→ EARLY DELIVERY**

**→ QUALITY PRODUCTS**

**→ OFFSET PRESSES REBUILT**

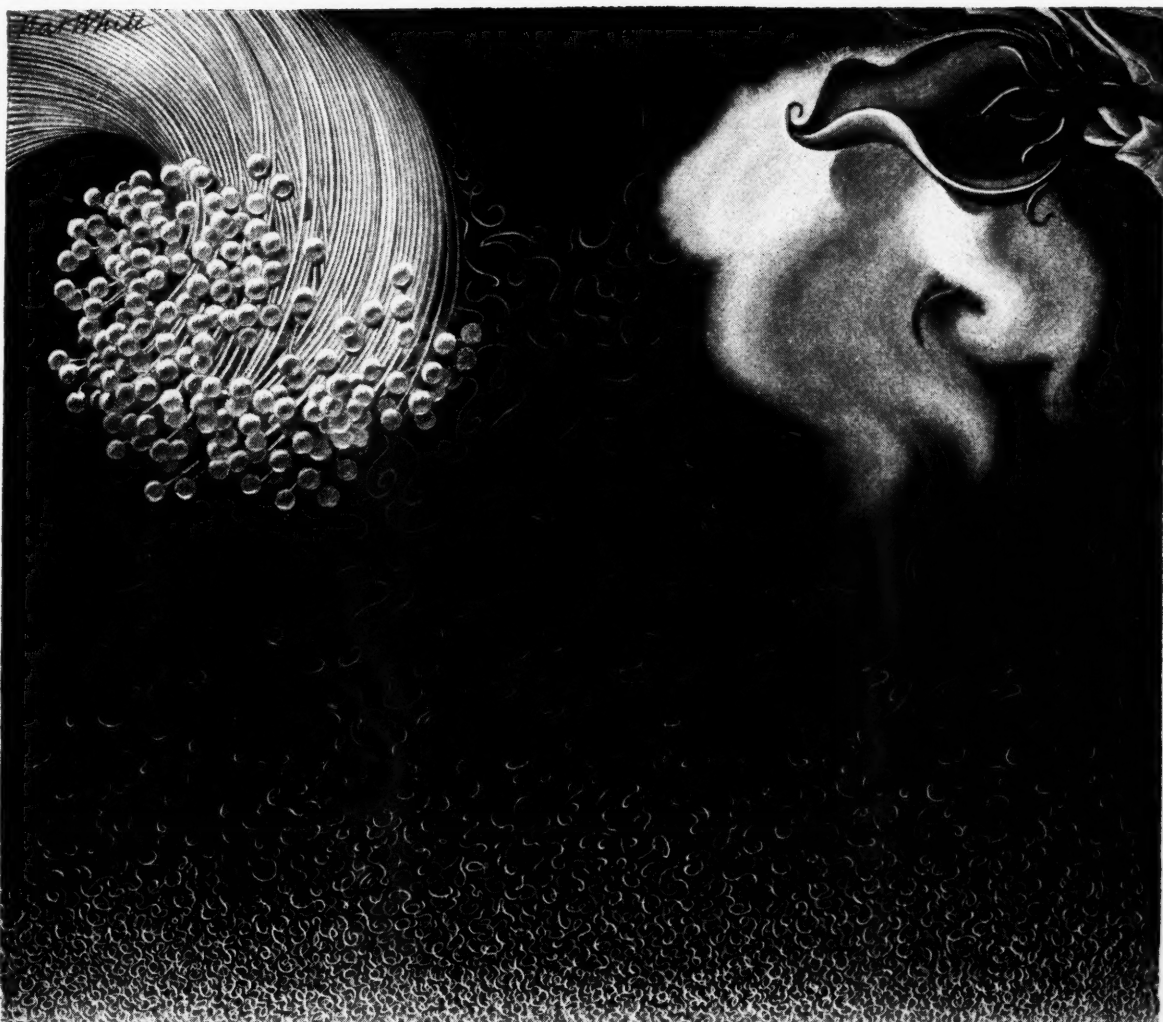
Complete facilities for  
machining, metal spraying  
and cylinder grinding

**ZARKIN MACHINE CO., INC.**

335 E. 27th St., New York 16, N. Y.

Phone LExington 2-0052





*Fibres without number  
that count for you in your use of Crane's Papers*

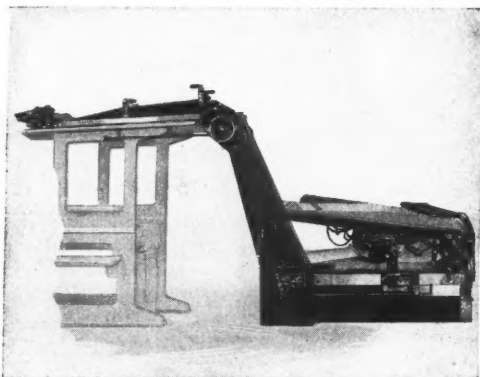
The cotton and linen fibres that form a sheet of Crane's Fine Paper are numerous, if not numberless. But each fibre contributes its share of enduring quality, and the sum total presents a pattern of character and distinction that sets Crane's Papers apart... makes them desirable and in demand for all manner of business, professional and personal correspondence, deeds, doc-

uments and insurance policies, audits, reports, and contracts, stocks, bonds, and the currency of many nations.

For your transactions of today . . . your records of tomorrow . . . Crane offers you papers made from the only materials that time has tested and that bear the mark of 145 years of paper-making experience.

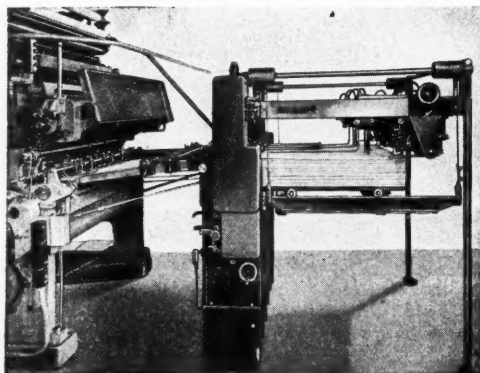
CRANE'S FINE PAPERS . MADE IN DALTON, MASSACHUSETTS . SINCE 1801

# CHRISTENSEN PRODUCTS



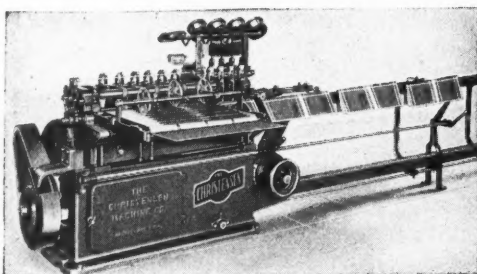
## CONTINUOUS STREAM FEEDER

Loaded from floor. Will feed at modern high press speeds with accurate register.



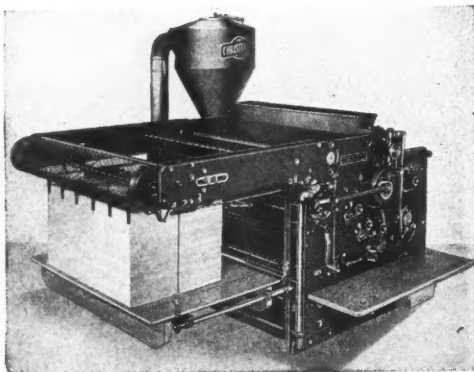
## PILE SUCTION STREAM FEEDER

A high speed stream feeder, used on offset and letter presses and other sheet fed machines.



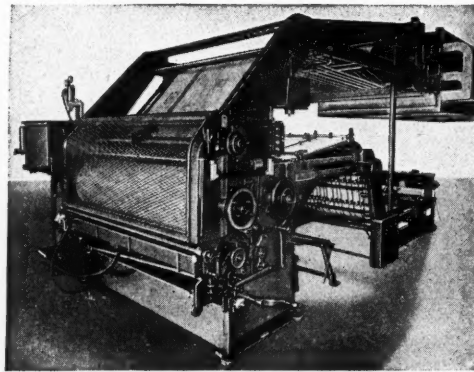
## GANG WIRE STITCHER FEEDER

Reduces to one operation the gathering and stitching of all classes of saddle stitched work.



## BRONZER

For bronzing labels, calendars, greeting cards, etc. Keeps pace with modern high speed presses.



## VARNISHING MACHINE

Furnished as complete unit with continuous feeder, drying oven and double delivery.

MANUFACTURED BY CHRISTENSEN MACHINE COMPANY AT RACINE, WISCONSIN

SOLD BY

DEXTER FOLDER CO. 330 W. 42nd ST., NEW YORK 18, N. Y.

name the ideal  
lightweight paper for both offset  
and letterpress

**TI-OPAKE!**



**O**BVIOUSLY the answer is INTERNATIONAL TI-OPAKE if you want a lightweight paper of unusual opacity—one with a minimum of show-through when printed on both sides.

You have your choice of two finishes—*Smooth* and *Vellum*. Run your finger over TI-OPAKE *Smooth* and you'll know where it gets its name. This impressively beautiful paper—offering an ideal printing surface for 110 screen halftones and color process work in letterpress or offset—wins praise for catalogs, house organs, broadsides.

TI-OPAKE *Vellum* has its own claims to fame. It offers a surface that dries quickly without feathering—invaluable in rush jobs. Flat color and line work—or any printed matter—shows

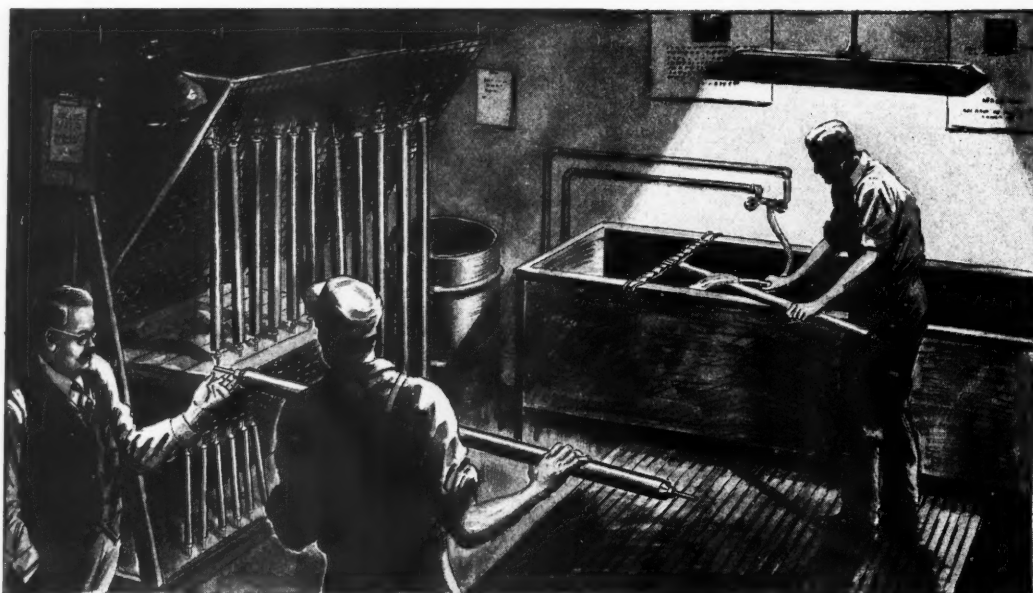
up to extra advantage on this rich-looking paper—ideal for prospectuses, financial statements, brochures, booklets, circulars, enclosures and broadsides.

Even the facilities of the world's largest maker of papers cannot fill all requirements in today's shortages; but we'll continue to do our best. International Paper Company, 220 East 42nd St., New York 17, N. Y.



For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"





## *Invest in Ideal Rollers* and give them good care

Collect daily dividends in your pressroom on the money you spend for Ideal rollers.

Realize these worth-while returns:

1. The finest color printing with aniline, linseed, heat-set and vapor-set inks is done with Ideal rollers.
2. The longest period of top-quality performance from any rollers is yielded by Ideal rollers.
3. The simple routine of care, ease of handling and minimum setting possible with Ideal rollers represents a real daily saving in your pressroom.

*Pressmen who take pride in craftsmanship insist on Ideals!*

### **IDEAL ROLLER & MANUFACTURING CO.**

2512 West 24th Street  
Chicago 8, Illinois

*Branches in the principal cities*

21-24 Thirty-ninth Avenue  
Long Island City 1, N. Y.

# Why these Letterhead Papers are *easy* to sell . . .

Quality, for only a few cents more, is easy to sell in letterhead paper. Progressive business men want quality paper. Further, they like to buy according to specifications. These new Fox River watermarks tell your customer the exact cotton fibre content and *who made the paper*.

Fox River quality papers are being advertised to over 500,000 letterhead paper users *every month*. Why? To acquaint business men with specific watermarks and to make it easier for you to sell quality printing *on quality paper*.



## PAPERS BY FOX RIVER

Anniversary Bond, Ledger and Onion Skin

- - - - - 100% Cotton Fibre

Old Badger Bond and Ledger

- - - - - 75% Cotton Fibre Content

English Bond and Ledger

- - - - - 50% Cotton Fibre Content

Dictation Bond, Ledger and Onion Skin,

Dictation Tru-Opaque Bond

- - - - - 25% Cotton Fibre Content



These fine papers are being advertised monthly in the following publications: Banking . . . Advertising and Selling . . . Burroughs Clearing House . . . Business Week . . . Dun's Review . . . Direct Advertising . . . Printers' Ink . . . Purchasing . . . Sales Management . . . United States News.

## FOX RIVER PAPER CORPORATION

409-J South Appleton Street

Appleton, Wisconsin

When Writing These Advertisers, Please Mention **THE INLAND PRINTER**

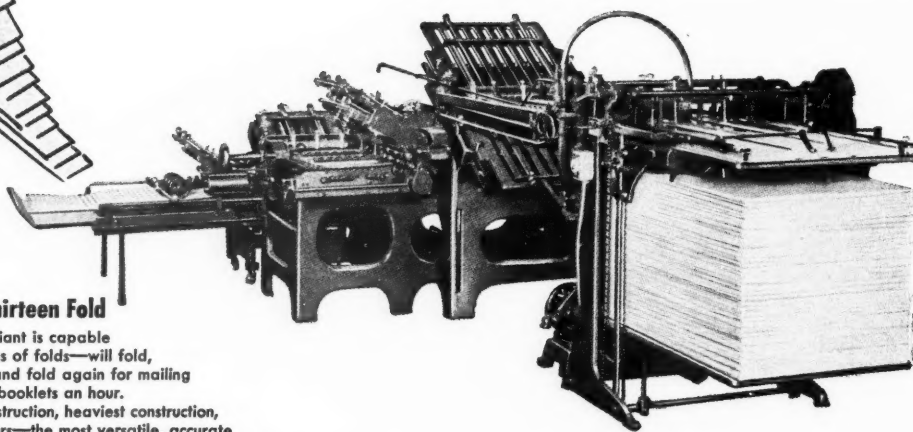


*It time tables a minute!*

That's the split-second speed with which the  
new, all-buckle BAUM FOLDING MACHINE turns out  
time tables—multiple fold, pasted and  
trimmed—ready for distribution—in one  
swift, continuous precision operation  
in the big printing plant of

## **BURD & FLETCHER CO.** *Kansas City, Mo.*

In this, the largest and most complete  
printing establishment west of Chicago,  
The BAUM FOLDING MACHINE does a mighty job  
with enormous runs of time tables  
for TRANS WORLD AIRLINE.



### **25 x 38 Thirteen Fold**

This metal giant is capable  
of 150 styles of folds—will fold,  
paste, trim and fold again for mailing  
over 6,000 booklets an hour.  
Postwar construction, heaviest construction,  
all steel gears—the most versatile, accurate  
and economical Folding Machine now in production.

## **RUSSELL ERNEST BAUM**

615 CHESTNUT ST.  
PHILADELPHIA, PA.



# STRATHMORE

*expressive*

## PAPERS *create definite moods*

They can silently say, "This is an old reliable firm you can trust to invest your money wisely." Or they can say, "It's fall! Come down-town and buy yourself a new hat!" They can make an office-boy decide he'd better route this mailing piece to the boss's desk. And then they can catch the boss's preoccupied eye, and make him say, "What's that?" They can look gay as a circus clown, or authoritative as a bank president granting a loan. They can help a printer do better than his best, and make a mailing piece be more impressive than you've any right to expect.

The range of Strathmore Expressive Papers is so great, you can always choose a Strathmore paper which will fit even a tight budget, and at the same time make an expressive printed piece or letterhead appropriate for any business.



Although we are making more paper than ever before in the company's history, there still is not enough to meet the demand. Consequently, we may have to ask you to make alternative choices for the Strathmore paper to be used in a printed piece or for a letterhead.



*Paper is Part of the Picture*

# STRATHMORE PAPER COMPANY

WEST SPRINGFIELD, MASSACHUSETTS

*Please Mention THE INLAND PRINTER When Writing to Advertisers*

## When you sow seeds on paper

When common sense is one step in advance of the mob, the mob regards common sense as madness . . . Whenever an advertisement achieves greatness in terms of results, we can be sure it is expanding on a simple, not a complex, principle. Modern advertisers are re-discovering, step by step, that whatever a man or woman wants, be it money, or love, or health, or fame, it is wanted to create a state of mind that fulfillment of a desire promises.

All this is, rightly, a part of the new philosophy of advertising. And a new respect for paper is growing day by day. Paper is regarded as the soil; printing as the act of sowing; the idea as the seed.

No seeds, no harvest!


"Westvaco Inspirations for Printers No. 161" is written and illustrated within the new theme of advertising philosophy. It is written to inspire the making of every sheet of paper yield its utmost harvest; for in spite of peace or of unlimited raw materials and vastly increased production, paper is still one of our scarce commodities. Our world of to-day has been extremely limited in respect of paper. Supply cannot meet demand. But resourcefulness can make the most of one's share of paper, no matter how curtailed that share may be. "Westvaco Inspirations for Printers No. 161" speaks for the greater yield, the richer harvest that will be yours when your ideas can be expanded on paper to the fullest.

Your copy of this important issue which carries on its cover the "Mexican Harvest" here depicted, is yours for the asking. Write or telephone your nearest Westvaco Distributor or any one of the four Company addresses listed on this page. There is a treat in store for you.

### The cover artist

Brooklyn born, Marion Greenwood is one of America's most important women painters. She was the first woman to be accredited as an artist war correspondent for the United States Army. As such she created a series of paintings for the Army Medical Department depicting the work of that unit in the rehabilitation of wounded soldiers. Miss Greenwood has worked in oils and lithography, notably in New York, Mexico and the American Indian country. She has exhibited mural designs in the Whitney Museum, the Corcoran Gallery, the Architectural League and many other well known museums

**West Virginia Pulp and Paper Company**



230 Park Avenue, New York 17  
35 E. Wacker Drive, Chicago 1  
Public Ledger Building, Philadelphia 6  
503 Market Street, San Francisco 5



Mexican Harvest, by Marion Greenwood  
From the painting in the  
Gallery of Associated American Artists, Inc., New York

7  
lphia 6  
co 5

# Westvaco

Inspirations for Printers: number one sixty-one



## COPIES RUN BUSINESS..



Fundamentally all business procedures such as Order-Billing, Production, Payroll and Purchasing accomplish their job thru the medium of Copies.

Ditto is the most flexible, the simplest and the most economical way to make copies. That's why Ditto is so widely used for business systems.

Each Ditto system requires specific papers for maximum dependable results. Twenty-five grades of Ditto papers are available to meet every application requirement.

Use genuine Ditto papers whenever you print forms for your customers which are to be used on Ditto. They're available everywhere. Consult your Paper Merchant.

**DITTO** Incorporated • Paper Division  
608 SOUTH DEARBORN ST. • CHICAGO 5, ILLINOIS

## FOR PADDING AND BINDING **FLEXBOND** A NEW ADHESIVE

EASILY APPLIED • SETS FAST  
PERMANENT FLEXIBILITY  
CUT PADS IN 15 MINUTES  
RELEASES SHEETS WITHOUT TEARING  
READY MIXED • NO STIRRING  
NOT AFFECTED BY COLD WEATHER  
BRUSHES CLEAN IN WATER

ORDER TODAY... If your Paper Merchant cannot supply you, send us his name with your request for a FREE SAMPLE.

JOBBER TERRITORIES OPEN — Write Today

**The SPECIAL CHEMICALS Co.**  
1545 EAST 18th STREET • CLEVELAND 14, OHIO

## STOPS *STATIC* INSTANTANEOUSLY!

### SPEEDS ALL MECHANICAL PHASES OF PRESS WORK

Chapman Static Neutralizer, absolutely safe, simple — no moving parts — eliminates static under any weather conditions, at any time of year, in any climate. Fully guaranteed.

**Presses can be speeded up**

**Feeding is aided: Sheets will not crumple or miss**

**Sheets are delivered without clinging to strippers and guides**

**Sheets will not stick to the pile, and are readily jogged**

**Reduces fire risk on gravure presses**

**No pressroom complete without it.**

For all flat bed and rotary presses  
Letterpress—Offset—Gravure

★ IN WORLDWIDE USE FOR FORTY YEARS ★

**CHAPMAN ELECTRIC NEUTRALIZER CO.**  
BOX 268, PORTLAND 6, MAINE

# LAPP'S new DUO PLATE SOLUTION for ZINC and ALUMINUM



FOR PLATE MAKING DEPT.

1 OZ. DUO PLATE SOLUTION  
3 OZ. WATER (GUM IS OPTIONAL)

This makes a full strength solution for zinc and aluminum.

Apply solution with sponge or brush, making sure the surface of the plate is entirely covered. It is not necessary to wash off the solution, just gum down plate and dry thoroughly.



FOR THE PRESS ROOM

STOCK: 1 OZ. DUO PLATE SOLUTION  
3 OZ. GUM SOLUTION, 14° BAUME

Mix 2 oz. stock in one gallon of water. This will give you an equivalent of 3.8 P.H. fountain solution.

You can mix any amount in advance, as it will not turn sour or lose its strength. This is a plate desensitizer and not an etch. It will not cause a film to accumulate, thereby keeping the grain on the plate open for longer runs. It is harmless to the Flannel and Molleton on Dampening Rollers. It will keep the Brass Water Fountain Roller free from all scum and ink. It will not strip the Steel Ink Roller.

## J.H.&G.B.SIEBOLD, Inc.

"OVER HALF CENTURY OF SERVICE"  
MANUFACTURERS OF

PRINTING — **INKS** — LITHOGRAPHIC

AND SUPPLIES  
EVERYTHING FOR THE LITHOGRAPHER



101 SIXTH AVE., NEW YORK 13, N. Y.  
TELEPHONES: WALKER 5-5563-66-67-68

## LOWER COSTS

RAISE QUALITY  
with **CHALLENGE**



LABOR-**SAVING**  
IRON  
FURNITURE  
and  
MAMMOTH  
IRON  
FURNITURE



★ Give your compositors the right kind of tools and they'll do a better job—faster. Ask the men who use Challenge Iron Furniture—you'll find it in the best print shops.

### —CHALLENGE—

#### LABOR-**SAVING** IRON FURNITURE AND MAMMOTH IRON FURNITURE

is made of a specially selected mixture of close-grained iron, accurately machined to absolute point measures. All edges are beveled to a "Velvet Edge" to prevent denting or chipping and cutting of fingers. They are lightweight, but with stiffening ribs in each piece for added strength and to provide finger hold for rapid handling. Figures on both sides show pica sizes.

**CHALLENGE LABOR-**SAVING** IRON FURNITURE** is made in 120 standard sizes from 2x4 to 10x70 ems pica. Drilled for drainage.

**CHALLENGE MAMMOTH IRON FURNITURE** is made in 70 standard sizes from 15x15 to 60x120 picas. They are made especially for dressing out a large chase when locking up a small or open form. They eliminate work-ups and "springy" forms. Invaluable in book and color work for filling large spaces accurately and quickly. All pieces are adequately filleted and ribbed for strength. Write for data and prices.

569

**THE CHALLENGE MACHINERY COMPANY**

"Over Fifty Years in the Service of the Graphic Arts"

GRAND HAVEN — MICHIGAN



Mutual Life's Supervisor of Field Service, Mr. Fels Hecht, reports . . . "Our new booklet 'Of Pigs In Pokes' is one of the handsomest pieces we have ever produced. Ecusta Flax-opake, 24 lb., provided a splendid background for the typography, illustrations and two-color offset. Tri-Arts Press, designers of the booklet, and Crafton Graphic Company, printers, were impressed with Ecusta's fine printing qualities."

Use available Ecusta Flax-opake for advertising printed matter, rate and data books, de luxe editions, catalogs, Bibles, encyclopedias, annual reports and any job requiring an exceptionally white, opaque printing paper. Ecusta Flax-opake Bible and Printing papers are stocked and sold by leading paper merchants from coast-to-coast in U. S. and Canada.

FINE FLAX WRITING • FINE FLAX AIR MAIL  
FLAX-OPAKE BIBLE AND PRINTING PAPERS  
BOXED TYPEWRITER PAPER • MAKEREADY TISSUE  
STATIONERY CABINETS  
SILVER WRAPPING TISSUE (NON-TARNISH)  
LIGHTWEIGHT PAPER SPECIALTIES

**ECUSTA PAPER CORPORATION**

PISGAH FOREST  
NORTH CAROLINA

# tags

**20 STOCK COLORS IN A DOZEN GRADES AND WEIGHTS**  
**PLAIN TAGS** made single, gangs, continuous strips; brass eyelets, numbers, perforations; slits, scoring, holes and slots.  
**PRINTED TAGS** in one or more colors, one or both sides; numbered, with strings, wires, hooks, barbs or deadlock fasteners attached; or separate.  
**ALL SIZES:** standard, special or oversized in manila, sulphite, jute, rope, cloth.  
**DIE-CUT TAGS**, printed in multiple colors, strung, packed in plain boxes.  
**STOCK AND SPECIALTY TAGS:**  
 SOLD TAGS    SHIPPING TAGS    WATCH REPAIR TAGS  
 REPAIR TAGS    ALTERATION TAGS    TAG ENVELOPES  
 BAGGAGE TAGS    PRODUCTION TAGS    RECEIPT ENVELOPES  
 MARKING TAGS    STRING PRICE TAGS    FLOREST TAGS  
 NUMBERED TAGS    SPECIAL SALE TAGS    FLOREST ENVELOPES

**STRINGING**

LET US QUOTE YOU ON STRINGING your straight-cut or die-cut booklets, pamphlets, folders or cards. Punched and strung, tied in 100's and boxed.

**CONVERTING**

CONVERTING of your plain or printed stock: patching, eyeletting, corner-cutting, stringing, wiring, etc.

Please mention this publication when writing.

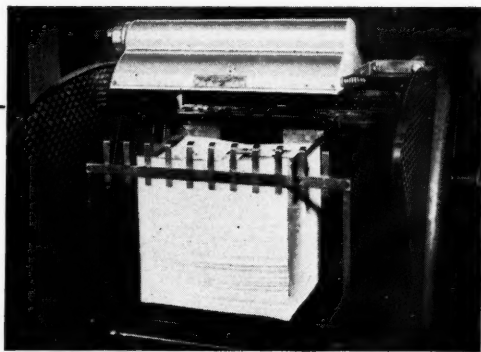
**STANDARD TAG CO.**  
ESTABLISHED 1926  
**TAG MAKERS AND STRINGERS TO THE TRADE**  
**MODERN FACTORY AT:**  
**65 DUANE STREET, NEW YORK 7, N. Y.**  
Ref. Broadway & Lafayette St. Tel. WOrth 2-3296

# QUALITY INSURES PRODUCTION

**DEPENDABILITY**  
**SERVICE**  
**QUALITY**

*Triangle*  
**Ink & Color Co., Inc.**  
**305 EAST 45TH STREET**  
**NEW YORK 17, N. Y.**





**Step Up Production WITH DOYLE POSTWAR  
SUPER-POWER INFRA-RED SHEET DRYERS**  
(Patented)

These new postwar units provide twice the radiant heat, have double the ink-setting efficiency of any previous electric sheet dryers. Enable you to run presses faster because they help to eliminate offset ... save need for slip-sheeting on many difficult jobs.

Available for immediate shipment for C & P, Kelly, Kluge, Little Giant, Miehe Vertical and other presses.

*Also used for ruling machines, to eliminate static on folding machines, and for various types of specialty equipment.*

*See Your  
Dealer  
or write to:*

THE **J.E. Doyle** COMPANY  
1224 West Sixth Street  
Cleveland 13, Ohio

**FOR DISTINCTIVE LABEL,  
STICKER, SEAL JOBS . . .**



**Always Specify—**

**TROJAN "SUPER-FLAT"  
GUMMED PAPERS**

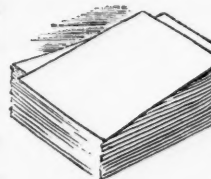
*They Print Faster . . .  
are Smooth as Silk!*

**TROJAN "SUPER-FLAT" GUMMED PAPERS**

are the printers' greatest asset for product identification labels, stickers and seals. For years printers the country over have chosen them for better job production because of their dependable, smoother printing surface. TROJAN "SU-



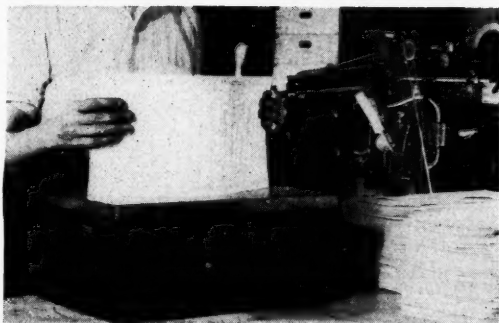
PER-FLAT" GUMMED PAPERS can be press-fed at top speed without supervision. In white, and colors with dextrine or strong gumming. We have a distributor in your territory.



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**FOR EASIER, FASTER  
PAPER ALIGNMENT**

—from onionskin to heavy board.

A variety of models to meet your requirements

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575 Lexington,  
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**THE GUMMED PRODUCTS COMPANY**

OFFICES ★ TROY, OHIO ★ MILLS

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"When you think of gummed products think of GUMMED PRODUCTS"

# Fine Printing Begins With MONOMELTED Slugs

Here's where clean, crisp printing begins . . . with the slug from your line-casting machine. MONOMELT assures fine slugs, and consequently fine printing, by keeping type metal in balance and by casting *automatically-fed* metal at consistently correct temperature. MONOMELT also saves time and metal handling costs . . . cuts dross . . . increases machine production.

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**MORE THAN 9,000 MONOMELTS** are giving trouble-free service throughout the nation. Adaptable for Linotype, Intertype, Linograph, Monotype, Ludlow and Elrod machines.

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And when you've got a **SOUTHWORTH UNIVERSAL PAPER JOGGER** in your shop you get a "gold" every time. Precision built by experienced craftsmen, it prepares stock for the cutter with **absolute accuracy**. It eliminates broken edges and reduces spoilage to a minimum. It produces savings not only in time and labor but in loss of that precious stock as well.

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Write Today.**



Printing Trade Division  
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Mfr's: Paper Conditioners, Universal Joggers,  
Punches, Round Cornering Machines,  
Humidifiers, Special Equipment

Fifty Years of Service to the Graphic Arts



**"... thin nuts made thus,  
are especially superior."**

That's only one of the many reasons why "Flexloc" self-locking nuts will prove a wise buy. Just look at these advantages:

- ✓ It's all in one chunky piece and can, therefore, stand up under severe punishment
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## OFFSET LITHOGRAPHERS



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COMMERCIAL SUCCESSFUL DEVELOPMENTS  
FOR THE GRAPHIC ARTS SINCE 1906

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**and his hands**

**that earn  
the profits!**

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### PLIATAB

Liquid Plastic Cold Padding Glue forms a tough, pliable film that withstands all kinds of bending without cracking, crystallizing, or relaxing its tenacious grip! Paper pads are held firmly yet each sheet releases with a clean, smooth edge. Pliatab holds until last sheet is used. Ready to brush on. Pliatab saves time, cuts waste, dries quickly on all papers or cardboards. Non-tacky, unaffected by temperature changes. Dilutes with water instead of costly solvents. Invoice gladly cancelled if trial shipment not satisfactory.

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Hamilton Equipment, by making generous provision for necessary material and form storage, enables the printer to keep his working space clear . . . to use the skill of his head and his hands more profitably for you.

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MANUFACTURING COMPANY

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**EASYKASTER**

EK-5 — 5 column x 18" with 400 lb. melting pot.  
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EK8-P — 8 column — with 800 lb. melting pot.  
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More and more printers are thinking about offset. Now is the time to learn all you can about it. We are trying to help by offering a new booklet on Making Offset Plates. It's FREE. Just send us the coupon below.

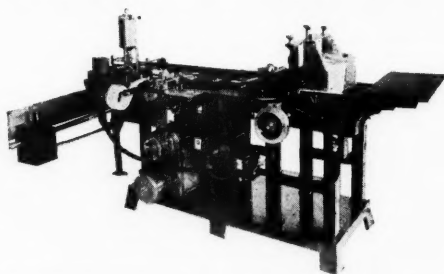
**LITHO CHEMICAL  
& SUPPLY CO., INC.**  
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We're Offset Minded. We Want a Copy of Your Booklet.

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Wetter originated the self-contained plunger-operated numbering machine in 1885. If you number for profit, you'll find Wetter is still better.

Ⓜ 1772

**WETTER** NUMBERING MACHINE CO.  
Atlantic Ave. & Logan St. • Brooklyn 8, N. Y.  
Sold by All Dealers and Branches  
A. T. F. INCORPORATED

**ExcelloLITH**  
OFFSET BLACK 470

SENSATIONALLY NEW—different from anything you've ever used.



### AN OFFSET BLACK — PAR EXCELLENCE

Rigid Press Room tests prove that highlights and middletones print up sharper than ever before.

Makes possible to print large solids on all kinds of stock without piling too much ink on the rollers.

Small reverse type keeps open and scum free without constant etching with the acid sponge.

The  $P_H$  of the fountain solution can be kept higher than average and yet the dampeners stay cleaner longer.

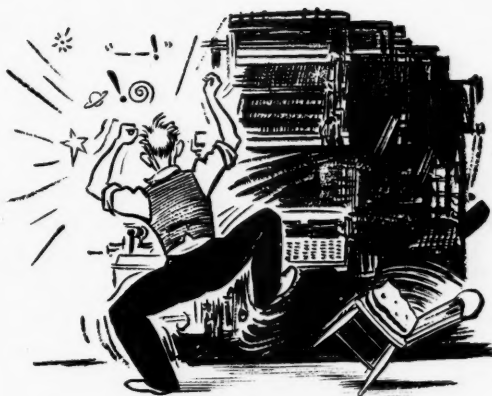
Excello Lith Black 470 is streamlined to a T.

It's a distinguished achievement in modern ink making.

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THE COMBINATION OF A CENTURY OF PRINTING INK EXPERIENCE

PHILADELPHIA CHICAGO LOS ANGELES



## Compose Yourself, Mac

... don't get upset just because your machine is indisposed. Even the best of 'em may have trouble digesting metal that's not up to par. Put your machine on a strict diet of Blatchford Metal—the clean, well-balanced, free-flowing alloy that agrees with all type-and-slug-casting systems.

LINOTYPE • MONOTYPE  
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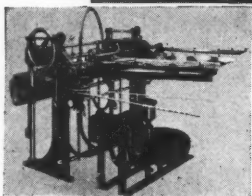
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McADAMS  
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McADAMS  
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McAdams pneumatic feeder for pen ruling machines has the capacity, speed and power to attain the high production of more than 5000 sheets per hour.

Built to give a lifetime of satisfactory service—dependably lowering operating costs to the minimum.

Installed easily on

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Operates by remote control of start, stop and desired speed. Feeds any weight or size up to 3-ply index.

WRITE FOR BULLETIN 1-110

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*"Books Bound by Us Are Bound to Satisfy"*

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**TIME SAVING  
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Mitering Machines • Composing Sticks • Slug Clippers  
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## Cut Costs on Gathering—Jogging! UNIVERSAL JOGGER AVAILABLE NOW

### • SAVES ONE-THIRD THE TIME!

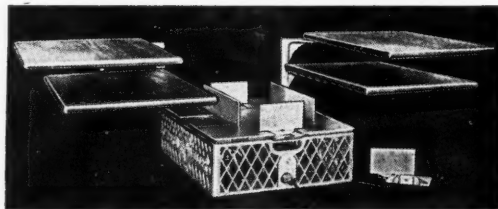
The Universal Jogger saves at least one-third the time over the old hand method of gathering all kinds of forms printed in duplicate, triplicate, quadruplicate, etc. It not only does the work faster, but does it perfectly.

### • INEXPERIENCED HELP CAN DO WORK!

Inexperienced girls can work fast and efficiently with the Universal Jogger. They simply drop the sheets between the "jogging" sides—the machine arranges them smoothly and evenly. The jogger therefore releases your experienced help for other productive work.

### • JOGS SHEETS 5 x 8 TO 19 x 24! Attachment can be had to take sheet 19 x 28.

Gathering and jogging of all jobs made economical. Extra shelves may be added on unusually large jobs. Labor savings pay for machine in short time. Many enthusiastic users.



Write for prices and further information—

## UNIVERSAL JOGGER CO., Inc.

322 South Fourth Street

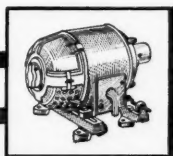
Minneapolis 15, Minnesota

Canadian Agents, Geo. M. Stewart, Reg'd., 840 William Street, Montreal



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CUSTOM-BUILT MOTORS



FINE CUSTOM-BUILT MOTORS  
FOR THE GRAPHIC ARTS  
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*Division of Miehle Printing Press & Mfg. Co.*

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IN THE

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Will add the touch of display that  
attracts the reader. Harmonizes  
with all types in the classic group

Graphic Light No. 101 and Graphic  
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about  
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EVERY PRINTING PLANT

EXECUTIVE who wants to be fully informed about HUMIDIFICATION for press rooms, binderies, and paper storage rooms during the Winter Heating Season should send for a copy of this 8 page educational bulletin. Learn what benefits can be secured at new low cost. This bulletin contains a wealth of handy data for quick calculation of humidification needed to remedy conditions and recommendations on installation and use of humidifiers. Send for your copy of this interesting bulletin, today. ARMSTRONG MACHINE WORKS, 901 Maple St., Three Rivers, Mich.

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ARMSTRONG offers industrial humidifiers for as little as \$100.00, list, for a unit complete with humidistat, solenoid control valve, fan, steam strainer, drainage trap, and capacity to handle as much as 40,000 cu. ft. of space.



# ARMSTRONG

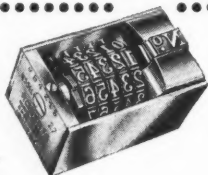
STEAM TYPE

# HUMIDIFIERS

## CASH IN ON THE **EXTRA** PROFITS WHEN YOU SELL A NUMBERING JOB!

Numbered work is easy and profitable too, when you use Roberts typographic numbering machines because:

# ROBERTS



- The investment required for new Roberts machines is small.
- Machine life is longer because plunger drives actuating pawl swing directly—thus eliminating lost motion and minimizing wear.

### YOUR CHOICE:

- Forward or backward movement.
- Roman or Gothic style figures.

**ROBERTS NUMBERING MACHINE CO.**  
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BROOKLYN 8, N. Y.

Have you printed an unusual numbering job lately? Why not send us a sample?

SAVE TIME, REDUCE COSTS,  
GET BETTER PRINTING

WITH  **Cylinder Press Locks**



Prevent work-ups. Save time in make-ready and register. Hold chase solidly to bed of press. Eliminate springing of chase. Sturdy, all-steel press locks which will last a lifetime. Four sizes available from stock, 3", 5", 8", and 14" expanding to 5", 8", 14" and 26". Order now.

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MANUFACTURING COMPANY

DEPARTMENT I  
MIDDLETOWN, N. Y.

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## Trade Composition Plant For Sale

Established 42 Years — Under Present Ownership 36 Years

**ONE OF THE BEST TRADE PLANTS IN THE NORTHWEST**

Equipped to Handle All Kinds of Composition and Make-up

**LINOTYPES**—One Model 26, and Two Model 8's; 60 Magazines; Monomelts on All Machines.

**LUDLOW**—Nine Cabinets of Mats; 164 Fonts; 20 Composing Sticks; Two Molds; Ludlow Surfacing Machine; Large Selection of Borders and Ornaments; Ludlow Rule Form Mats for 12, 14, 16, 18, 24, 30, 36 Point.

**ELROD**—Pressure Oiler; Monomelt; 22 molds for Leads and Slugs and All Strip Material.

**WELLS' CROSS RULE MACHINE**—Extra Saws.

**SAWS**—1 Miller; 1 Kurl, Rouse Power Mitring Machine.

**MISCELLANEOUS**—Vandercook 13x25 Proof Press; 10x15 Chandler & Price Job Press for Litho Proofs; 2 Composing Stones; Steel Storage Cabinet and Galleys; Complete Office Equipment and Safe; Ford V-Eight Truck; One Linotype is equipped to set Multigraph Type.

For complete Information and Inventory write

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as dependable as science  
can make them...

for every printing process.  
Lithographic • Letterpress  
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Birmingham Chicago Dallas Havana Kansas City Miami New Orleans San Francisco  
Seattle

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## BRONZING MACHINES

● **MILWAUKEE BRONZERS**—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

## BUSINESS OPPORTUNITY

● **THINKING ABOUT OFFSET?** Young capable Lithographer, experienced in all phases of lithographic production would like to associate with printer interested in going into this field on a partnership basis. Write Box 0-983 % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

● **AN AGGRESSIVE ART AND PRINTING PRODUCTION** organization with salesmen calling on industrial plants and large users of printing in the Chicago area wishes to make a permanent connection to represent a medium size out-of-town printer doing high grade work, either letterpress or offset. Reply Box 0-985, % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

## CALENDARS AND CALENDAR PADS

● **WHOLESALE CALENDARS** for the printer. Do your own imprinting. Few calendar salesmen are on the road now. Be the first in the field—which means more calendar sales for the printer. Fleming Calendar Co., 6540 Cottage Grove, Chicago 37, Illinois.

● **CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebusch Calendar Imptg. Co., 109 Worth St., New York, N. Y.

## ENGRAVED STATIONERY

● **WEDDING INVITATIONS** and other engraved stationery of fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

## EQUIPMENT WANTED

### FOR SALE

Brackett Stripper, single head.  
Sheridan Embosser, Model 8D, chain feed.  
Robinson Rotary Card Cutter, 45", 11 pair knives.  
Model E Cleveland Folder, 17 x 22", friction feed.  
30" Rosback Rotary Snap-out perforator with automatic feeder.  
30" Nygren-Dahly, Rotary Snap-out perforator.  
Miehle Horizontal, straight-line delivery.  
56" Seybold Dayton Power Cutter, auto plant (Available Dec.).  
44" Chandler & Price Power Cutter, auto plant.  
Complete List Upon Request

**PAYNE & WALSH CORP.**

82 Beekman St., New York 7, N. Y.

BEekman 3-1791

Your Most Dependable Suppliers

● **WANTED:** New Era Multiprocess Printing Press in any condition. Advise size and best cash price. White Box 0-979 % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

## EQUIPMENT WANTED (Continued)

● **HAVE YOU A SPARE LINOTYPE OR INTERTYPE?** Large metropolitan newspaper requires additional Linotypes and Intertypes to handle increased production load and will pay spot cash for them. Will consider any model. Submit model, serial number and brief statement of condition, as well as price wanted. Write Box S-970 % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Illinois.

## EXCHANGE

**EXCHANGE** Worn out C. & P. Presses for same sizes and series but—Rebuilt like new. No time wasted. We ship your rebuilt press in exchange for your worn out press. Put your press in our crate and ship back to us. This applies to 8x12, 10x15, 12x18 new or old series C. & P. Presses. Money back guarantee.  
**DODSON PRINTERS SUPPLY CO., INC.**  
691 West Whitehall, S. W., Atlanta, Ga.

● **KLUGE AVAILABLE**—Need a like-new 10 x 15 Kluge with Kluge feeder? We've got one to exchange as part payment for Harris or Webendorfer offset. Jones Press, 430 S. 6th St., Minneapolis, Minn.

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### PRESSROOM AND BINDERY EQUIPMENT

#### MANY LATE MODELS

Automatic Cylinder Units  
Paper Cutters—lever and power  
Linotypes—Intertypes  
Folders and Stitchers  
Many other items

### WANTED—SINGLE UNITS OR COMPLETE PLANTS

Particularly interested in buying  
Large-Size Single or Two-Color  
MIEHLE AND BABCOCK PRESSES

Write or Telephone Us—  
**FREMONT 5100**

### NORTHERN MACHINEWORKS

Marshall & Jefferson Streets  
PHILADELPHIA 22, PA.

● **BOOKBINDERS' MACHINERY**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

● **DIRECT CURRENT CONTROL BOX** for style B Kelly; also gas crucible for Ludlow. American Poster & Printing Co., 1012 Pacific Ave., Dallas 2, Texas.

## FOR SALE (Continued)

### 15 Years of Service to Discriminating Domestic and Overseas Customers!

### TYPE & PRESS OF ILLINOIS, Inc.

220 S. Jefferson St., Chicago

Cable: TYPRESS, CHICAGO

Precision Rebuilding to Factory Standards

● **FOR SALE:** Because of age I will sell prosperous national and local publishing and printing business located in Des Moines, Iowa, one of the best printing cities in the U.S. Selling very profitable printed specialties by mail in every state. No salesman used. A valuable local business, too. No competition on mail order items. No debts. Plenty of cash assets, so no refinancing needed. Adequately equipped plant. All goes for half what it is worth as I must retire. Will stand closest investigation. Price \$25,000. Don't write unless you have \$20,000 or more cash. Write Box 0-986, % The Inland Printer, 309 W. Jackson Blvd., Chicago, Ill.

● **FOR SALE:** Immediate delivery; Hoe Magazine Press, 64 page capacity; Hoe Magazine Press, 40 page capacity, with color; both equipped with alternating current full automatic press drives. Detailed specifications on request. John Griffiths Co., Inc., 17 East 42nd St., New York 17, N. Y.

● **PROOF PRESS** for job shop—takes excellent proofs of type or halftones. Bed size 10"x16". Price \$65.00. Well-smith Press, 1439 Schofield Bldg., Cleveland, Ohio.

● **FOR SALE:** An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

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● **LINOTYPE—INTERTYPE KNIVES** made new again by precision grinding. Mail pair side knives and back knife parcel post prepaid with check of \$4.00. We will renew and mail back prepaid same day received. Money back, if not satisfied. Printers Supply Co., 10 White St., New York 13, N. Y.

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● **LINOTYPE OPERATOR WANTED:** Competent man wanted to work in small commercial union shop in South Texas. Good working conditions. Write Box S-969 % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Illinois.

(Continued on next page)

### MEGILL'S Spring Tongue Patent GAUGE PINS



QUICK ON . . . The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office.

### Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

### THE EDWARD L. MEGILL COMPANY

763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

### MEGILL'S Original Steel Patent GAUGE PINS



A handy Gauge-Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.



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COVER**

**DISCO  
BLOTTING  
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COVER**

**POTOMAC  
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**DISTRICT OF COLUMBIA PAPER MILLS, INC.**  
WASHINGTON 7, D. C.

## THE "SILVER LINING"

Printers are being handicapped by the present inadequate supply of good printing papers—but not so much as they would be handicapped by a scarcity of orders for printing.

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### Classified Buyers' Guide (continued) HELP WANTED (continued)

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(Continued on next page)

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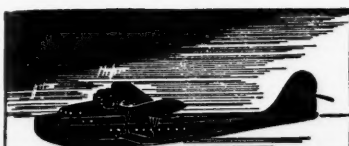


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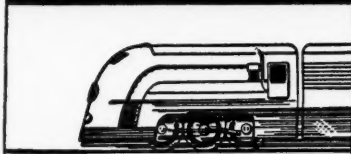
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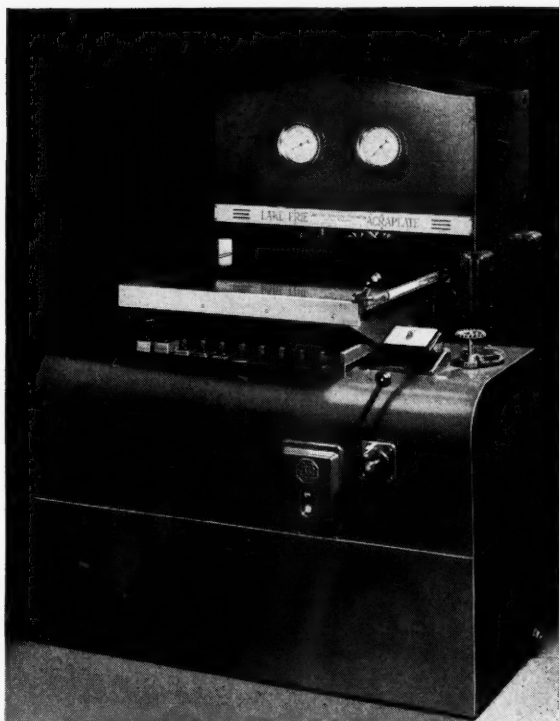


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# The Inland Printer

VOL. 118 \* OCTOBER, 1946 \* NO. 1

THE WORLD'S LEADING BUSINESS AND TECHNICAL  
JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

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THE INLAND PRINTER, October 1946, Volume 118, Number 1. Published monthly by the Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Horace T. Hunter, President; John R. Thompson, Vice President; J. L. Frazier, Secretary. (Eastern Office: 522 Fifth Avenue, New York City.) Subscription Rates: for United States and countries within postal union, including Spain: one year, \$4.00; two years, \$7.00; three years, \$10.00; single copy, 40 cents. Canada: \$4.50 a year; single copies, 45 cents. Foreign: \$5.00 a year; single copies, 50 cents. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago Illinois, under Act of March 3, 1879.

All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care.

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**SPRAYED POWDER OVERLAY** • Pull the print to be dusted in bond or cover ink, after enough makeready to obtain a fairly strong print. Some pressmen float kerosene over the plate and then soak the oil off all the plate except the highlights with a sheet of news-print so that the heavy ink does not fill the lights. If the print is pulled on a platen press, it should be stopped immediately after the impression so that the sheet may be stripped from the top of the form by hand. (No fenders are used on the gages). Various powders or flours are used, with emery flour probably most popular. The solids must be well inked, single or double roll. The powder is dusted on immediately following the print. The sheet is turned over and the surplus powder flicked off by tapping the reverse of the sheet with the fingers as in crokinole. The solution for spraying runs on the thin side. The regular shellac-in-alcohol solutions are generally made for brushing. They should be thinned down for the spray or air brush and tried out on a blank sheet to find if the film covers the sheet uniformly and completely without lumps. When a homogeneous film is obtained, the print is sprayed and allowed to dry.



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| Lincoln, Nebr.<br>Western Newspaper Union         | Tampa, Fla.<br>E. C. Palmer & Co., Ltd.                                 |
| Little Rock, Ark.<br>Arkansas Paper Co.           | Terre Haute, Ind.<br>Mid-States Paper Co.                               |
| Western Newspaper Union                           | Toledo, Ohio<br>Central Ohio Paper Co.                                  |
| Los Angeles, Cal.<br>Blake, Moffitt & Towne       | Topeka, Kans.<br>Carpenter Paper Co.                                    |
| Louisville, Ky.<br>Rowland Paper Co.              | Tulsa, Okla.<br>Tulsa Paper Co.   |
| Memphis, Tenn.<br>Louisville Paper Co.            | Washington, D. C.<br>Frank Parsons Paper Co.                            |
| Meridian, Miss.<br>Newell Paper Co.               | West Jackson, Miss.<br>Jackson Paper Co.                                |
| Milwaukee, Wis.<br>Nackie Paper Co.               | Wichita, Kans.<br>Western Newspaper Union                               |
| Minneapolis, Minn.<br>Carpenter Paper Co.         |   |
| Minnesota Paper & Cordage Co.                     |   |
| Montgomery, Ala.<br>Atkinson Paper Co.            |   |
| Nashville, Tenn.<br>Bond Sanders Paper Co.        |   |
| Clements Paper Co.                                |   |

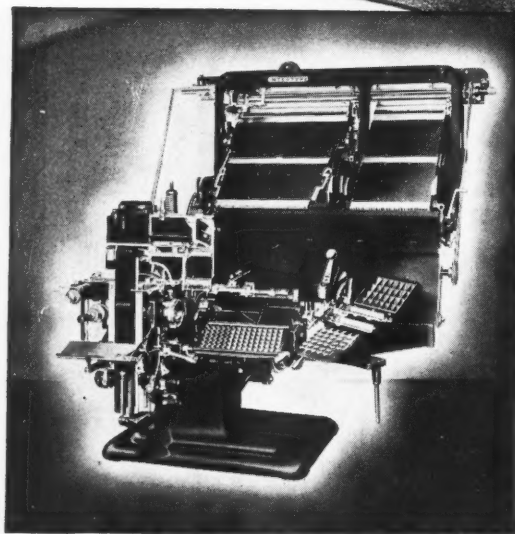
### IN CANADA

- |  |  |
|--|--|
| Montreal (Quebec)<br>Federal Paper Co.       | Vancouver (B.C.)<br>Columbia Paper Co.           |
| Toronto (Ontario)<br>Wilson-Munroe Co., Ltd. | Winnipeg (Manitoba)<br>Midwest Paper Sales, Ltd. |
| 18-20 Duncan St.                             |  |





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The Combination 72-90-Channel Mixer

is only one of many Intertype "Firsts" which resulted from a policy of engineering with foresight—with an understanding of composing-room requirements and a respect for long-range efficiency.

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